

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.

IN AID OF THE FUNDS OF
THE BIRMINGHAM GENERAL HOSPITAL.

THIRTIETH CELEBRATION.

On TUESDAY, the 30th of August.

WEDNESDAY, the 31st of August.

THURSDAY, the 1st of September.

FRIDAY, the 2nd of September.

PATRONS.

Her Most Gracious Majesty the QUEEN.

His Royal Highness the PRINCE OF WALES.

Her Royal Highness the PRINCESS OF WALES.

Her Royal Highness the DUCHESS OF CAMBRIDGE.

His Royal Highness the DUKE OF CAMBRIDGE.

President—The Right Hon. the EARL OF BRADFORD.

Vice-Presidents—The NOBILITY and GENTRY of the MIDLAND COUNTIES.

By Order, HOWARD S. SMITH, Secretary.

SOCIETY OF HEBREW LITERATURE.

A PUBLIC MEETING for organising the above Society will be held on WEDNESDAY, the 29th inst., at the WESTMINSTER JEW'S FREE SCHOOL, 40, Greek-street, Soho, W. The Chair will be taken at 8 P.M., by F. D. MOGATA, Esq.

Ladies and Gentlemen who have already signified their intention to subscribe, as well as all those interested in the movement, are invited to attend.

N. E. HARTOG, Provisional
ISRAEL DAVIS, Hon. Sec.

ARUNDEL SOCIETY.—At the Annual General

Meeting, held June 17th, it was Resolved, that the number of Second Subscribers should, from the 1st of January, 1871, be limited to 1,500. New Members may therefore enter as Second Subscribers during the remainder of 1870. Afterwards they can only be received as Associates.

Further information relating to Membership and the Publications of the Society can be obtained at the Office, or will be sent by post on application to F. W. MAYNARD, Secretary.

No. 24, Old Bond-street, London, W.

ETHNOLOGICAL SOCIETY OF LONDON.—

A SECTIONAL MEETING will be held at the SOCIETY'S ROOMS, 4, St. Martin's-place, W.C., on MONDAY, June 27th, 1870, at 6 P.M., when the following Papers will be read:—

1. On the Opening of the Park Cwm Tumulus, by Sir J. LUBBOCK, Bart., M.P., F.R.S., V.E.S.

2. On the Opening of the Grim's Graves, Norfolk, by the Rev. Canon GREENWELL.

3. On the Discovery of Platyneum Men in Denbighshire, by W. BOYD DAWKINS, Esq., M.A., F.R.S., V.E.S.

A. LANE FOX, Col.

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TUESDAY.—Coronation Day.—Great Popular Fête, Fireworks, Operetta, Military Band, &c.

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THURSDAY.—Ravengrey's POPULAR OPERETTA, 'The Rival Beauties.' Characters by Miss Edith Wynne, Miss Eliza Angell, Mr. W. H. Cummings, &c.

MONDAY TO FRIDAY, ONE SHILLING DAYS.

SATURDAY.—Grand Summer Concert.—Miss Nilsson and other Artists of Drury Lane Italian Opera. Half-Crown Admissions now ready at all Agents, Crystal Palace and Exeter Hall. Guinea Season Tickets for each of above days. They date from the first of the month in which they are issued, and may be had at all Entrances and Agents.

UNIVERSITY COLLEGE, LONDON.—The

PROFESSORSHIP OF PRACTICAL PHYSIOLOGY and HISTOLOGY will be VACANT at the end of the present Session, in consequence of the resignation of Professor M. Foster.

Applications for the appointment will be received up to Wednesday, July 6th, at the Office of the College, where further information may be obtained. JOHN ROBSON, B.A., Secretary to the Council.

EDINBURGH ACADEMY.—The Directors

of the Edinburgh Academy are prepared to receive APPLICATIONS for the vacant Classical Mastership. Information as to the duties and emoluments of the office may be obtained from Mr. Alexander BROWN, Clerk to the Directors, 4, North St. David-street, Edinburgh, with whom applications accompanied by twenty copies of Testimonials must be lodged on or before MONDAY, the 4th of July.

The next Master will be expected to enter on his duties on the 1st of October.

Edinburgh Academy, May 23, 1870.

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By order,
R. G. HINNELL, Town Clerk.

Corporation Offices, Bolton,
18th June, 1870.

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E. TAYLOR.

York, June 20, 1870.

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LONDON, SATURDAY, JUNE 25, 1870.

LITERATURE

The Poetical Works of John Dryden. Globe Edition. Edited, with a Memoir, Revised Text and Notes, by W. D. Christie, M.A. (Macmillan & Co.)

ABOUT half a century ago there were three persons who, in their way, brought John Dryden once more, and for a season, to the memory and regard of his countrymen. The three were Claud Halcro, Jack Bunce, *alias* Frederick Altamont, and Walter Scott, who invented the other two. There can be no doubt that the references in 'The Pirate' to "Glorious John," the tags quoted from his plays, the odd lines recited from his poetry, and the pleasant yet slightly prolix prattle about him generally, revived his name and excited curiosity with regard to such of his works as had fallen out of remembrance. Partial oblivion, however, soon enwrapped them again. Nobody cared for 'Tom Bibber' or 'Don Sebastian'; decently-minded people put Dryden's plays, with their dull and beastly prologues and epilogues, on the top shelves of their libraries, and were satisfied with reading, admiring and remembering the 'Absalom and Achitophel,' the 'Cymon and Iphigenia,' and similar masterpieces, by which the name of Dryden will be carried down to, and secure the homage of, posterity. The Globe series of standard English authors would not have been perfect without an edition of Dryden, and it is hardly possible that a better and more handy edition of this poet could be produced than the one for which we are indebted to Mr. Christie. The biographical notice from the editor's pen is equally worthy of all praise, though we are far from agreeing with every statement made therein; but it is all good, honest work,—unpretending, yet effective,—brief, but ample and sufficient in information. With all this, the volume will never attain the honour of being what is understood by the phrase "a family volume." The prologues and epilogues stand in the way of this success. There are things in some of them that would, or might, have made one of the old-fashioned Holywell Street publishers blush. Of course, there are people who, calling themselves students of manners,—that is, of morals and social history, will read these addresses as they do 'Limberham' or 'The Wild Gallant.' Much good may it do them! They will learn how, in those days, the stage called a spade a "spade." They will probably pause at certain lines, broadly expressed, or even more broadly suggestive, and will be lost in astonishment that the fairest and most exquisite actresses of that time could bring their lips to utter such filthy stuff, and could look with bright and laughing eyes at the pit, as they gave double significance to what the poet had set down for them. One would think that all sense of modest womanhood must have been crushed out of the audacious beauties whose saucy tongues could merrily deliver phrases that seemed so comic then, but which sound as sadly now as a page of Petronius. There is, however, something "refreshing" in the fact, that occasional remonstrance was made on the part of the players; but the loose poets threw the blame on the town and its alleged

vicious tastes, as if that were an excuse. The actors were like those oracles that were compelled to speak, whether they would or no; but those seductive demons of the afternoon play often only feigned their devilish audacity. Mrs. Bracegirdle, for instance, seemed nothing nice in any of her stage utterances, but in her every-day, non-professional life she was an angel-visitor among the poor, to whom she seemed as an incarnation of the most beautiful Charity.

As we turn over the 700 pages of this book, we are struck with the circumstance that of the hundreds of thousands of lines so few have dwelt upon the public memory. Dr. Johnson in vain asserted that the ode to Anne Killigrew was the noblest ode in the English language. It never gained a place even in a school "Speaker"; and the song has left no echoes on the air. Of all this volume of poetry how few are the lines that are familiar by quotation! They comprise, "He whistled as he went, for want of thought," from 'Cymon and Iphigenia,' "When wild in woods the noble savage ran," from 'The Conquest of Granada'; and from the same play, but less familiarly known, the lines—

Forgiveness to the injured does belong,
But they ne'er pardon who have done the wrong.

From 'All for Love' we obtain the thoroughly household phrase, "Men are but children of a larger growth." 'King Arthur' yields the one remembered line, "Passions in men oppressed are doubly strong." 'Don Sebastian' bristles with curt sentences, of which one, perhaps, is remembered, and that faintly, namely—

A setting sun
Should leave a track of glory in the sky.

Wordsworth justly stigmatized as "vague, bombastic, selfish," the lines from 'The Indian Prince,' which the Halcros and Altamonts of earlier days recited with enthusiasm—

All things are hush'd as Nature's self lay dead,
The mountains seem to nod their drowsy head,
The little birds in dreams their songs repeat.

On the other hand, "Love either finds equality or makes it," from 'Marriage à la Mode,' still lingers on lips addicted to quotation; as also does the passage from that ignoble play, 'The Assignation,'—

Trust, reposed in noble natures,
Obliges them the more.

But, as well-remembered as the line above from 'Cymon and Iphigenia' are the words in the latter of the two following lines from the epilogue to 'The Duke of Guise':—

Neuters, in their middle way of steering,
Are neither fish, nor flesh, nor good red herring.

If we still cite the famous line from the 'Astrea Redux'—

An horrid stillness first invades the ear,

it is because of its nonsense; of its resemblance to "Quel silence se fait entendre"; and because, perhaps, it brings to mind Mr. Toole and "I'll tell you a horrible tale!" Johnson, nevertheless, defends this very line, for justly ridiculing which Flecknoe, who, like Shadwell and Settle, had higher qualities than the world gives him credit for, was so bespattered by the pelting and mudlike vengeance of Dryden. "An horrid stillness invades my ear." Well! says Flecknoe, "I have not heard of the like expression, unless in the tale of an officer that commanded a sentinel not to stir a foot, but walk up and down and see what he could hear!" Dryden feebly returned the blow when

he made Shadwell the son of Flecknoe, and remarked, "Thus Tom the second reigns like Tom the first!" Dryden's 'MacFlecknoe' furnishes illustrators with the freshly-preserved lines—

In prose and verse was owned, without dispute,
Through all the realms of Nonsense absolute.

Also with

But Shadwell never deviates into sense.

There are one or two others; but no poem by Dryden has contributed more phrases to popular use than his 'Absalom and Achitophel.' Here, indeed, they may be reckoned by the score. They are too numerous for us to do more than note the fact, and we will only add, that many are the persons who blandly remark that "Great wits are sure to madness near allied," quietly allude to "that unfeathered two-legged thing, a son," and speak of a friend being "Everything by starts, and nothing long," without being at all conscious of the heaped-up measure from which these samples are scattered. It is only fair, moreover, to Dryden to point out that some of his echoes have been caught up by other poets and made to do duty for original sounds. In his 'Art of Poetry' occurs the line—

From grave to light, from pleasant to severe.

"Virgilium tantum vidi!" said Pope. He did more—he stole this line from him, and, slightly altered, he clapped it into the fourth Epistle in his 'Essay on Man,' under the form—

From grave to gay, from lively to severe!

Other bards have rung similar changes; Prior's

Fine by degrees and beautifully less

was followed by Pope's

Fine by defect and delicately weak,

and was, at least, imitated by Canning, in his 'New Morality,' in the line—

False by degrees and exquisitely wrong.

If we turn now to Dryden as a dramatist, it will be to discover that his greatest success was achieved by his 'All for Love,' a piece founded on the 'Antony and Cleopatra' of Shakspeare, whom he alternately praised as he did Congreve, and denounced almost as bitterly as he did Shadwell. England, we are told by Dryden, did not value Shakspeare highly when the Stuarts came back to us. It is of some importance that the error as to the alleged neglect of Shakspeare after the Restoration should be circumstantially corrected. It is easy to do. Between 1660, the year in which the two theatres set to work with a joyous will, and 1667, when Dryden, with Davenant for confederate, attacked Shakspeare by bringing out an *improved* 'Tempest' (forsooth!), there had been restored to the stage these plays of the National Poet: 'Othello,' 'Henry the Fourth,' 'A Midsummer Night's Dream,' 'Hamlet,' 'Romeo and Juliet,' 'Twelfth Night,' 'Henry the Eighth,' 'Macbeth,' and 'The Merry Wives of Windsor'—in all, nine plays, and every one successful, 'Hamlet' especially so. In November, 1667, the 'Tempest' that was not Shakspeare's was produced at the Lincoln's Inn Fields Theatre. In the new piece, all the grace, beauty, purity, simplicity and exquisite delicacy of the original play disappears. A second daughter is given to Prospero, and a sister to Caliban, and a certain impertinent youth, Hippolito, is introduced, whose speciality is that he has been brought up on the Enchanted Island, without ever having beheld or heard of such delicate work of creation as woman.

Here was a subject with which the most refined sentiment, the most graceful expression, might have been found in unison: Dryden only used the opportunity to turn it to the vilest purposes; and, as if he had not been dirty-minded enough in the piece, he became of mind still dirtier in the execrable epilogue. It is true that in the prologue he paid homage to Shakspeare: that is to say, Dryden trips him up and rolls him in the mire with a sort of reverence; but, having done this, he points to his victim as, no doubt, clever, but a dirty fellow, Sir, after all.

In that prologue, nevertheless, Dryden *does* render graceful homage to Shakspeare. Fletcher is there said to be indebted to him for his wit and Jonson for his art. "Shakspeare's power," says Dryden, "is sacred as a king's." None but he dared walk within the circle of his own magic. Yet, despite these and other fine phrases, Dryden mocked the power and marred the magic by his perversion of the play. In the epilogue, he seems to have fallen upon some idea that the course he had taken was not a wise one; and that if the new version of 'The Tempest' should succeed, he fears that "the example will prove ill to other men." The fear was prophetic; and Dryden's example was referred to by less able but equally unscrupulous offenders for their justification. Whether it was in desecrating Shakspeare's plays, by altering them, or outraging decency, without even the poor excuse of wit, however dull, to make it pass, Dryden may be said to have set an example which became even more dangerous when Congreve and Wycherly made the impurity more startling by the brilliancy of their wit. Jeremy Collier's rebuke was not administered a day too soon, for before that nonjuring clergyman spoke out, the civilized world pointed to English Comedy with the finger of the fiercest scorn. If mere words could convince, we should gladly point to Dryden's noble ode on the death of Anne Killigrew (1685) as a proof that the writer sincerely repented him of the evil he had done. These lines seem, what they really were not, except perhaps for a fleeting moment, namely, sincere.—

Oh, wretched we! why were we hurried down
This lubric and adulterate age,
(Nay, added fat pollutions of our own)
To increase the steaming ordures of the stage!
What can we say to excuse our second fall!—
Let this, thy Vestal, Heaven, atone for all.

This seems as a cry of anguish sprung from remorse, but there is nothing in it. In the last year of the century, Dryden published his 'Fables,' the preface to which justifies Collier, in whose presence Dryden beats his breast and utters a *Mea maxima culpa!* but, in the opening lines of 'Cymon and Iphigenia' he sneers at Collier, accuses him of acting the sins which the playwright describes; charges him with eagerly reading the dirty things which dramatic authors wrote; reproves him on the ground that he

—teaches more in one explaining page
Than all the double meanings of the stage,—
and, finally, smites him, as it were, with the words, "We were, at worst, but wanton; he's obscene." Not, says Dryden, as if he were growing conscious again of his offences, that he would excuse either his fellows in offending or himself. In the same year, however, he *did* shift the load on to other shoulders. On the occasion

of the benefit given in his behalf, March 25, 1700, Dryden supplied both prologue and epilogue. The opportunity might have been gracefully used whereby to part well with contemporaries and to secure the respect of posterity. The old poet did not choose to avail himself of it. He flung a Parthian dart in the epilogue at that "parson" whom, before, he had more civilly treated as "the severe divine." Dryden there took away from the stage and laid on the court the whole blame of infecting the age with immorality. The Court set the example of every sort of vice, and "the poets, who must live by Courts or starve," only illustrated the naked-Venus sort of obscenity that was abroad, "for some small snip of gain." Looking forward, he ventures to say, "Well may we change, but we shall never mend." The thing seems to him hopeless. Amendment may be tried,

But neither you nor we, with all our pains,
Can make clean work;—

and to this lame and disgraceful conclusion does the aged poet come who, some years before, had acknowledged the offences which he afterwards excused or palliated so short a time previous to his death, which took place in the month of May, 1700.

Mr. Christie's edition of the poet affords ample opportunity for further comment, but we leave that to be made by those who take it up for serious study. With all its original inherent drawbacks, for which the Editor is not responsible, the "Globe Edition" would not have been equal to its name without Dryden. Its very variety is one of its greatest merits. No greater contrast to the Dryden could perhaps be thought of than Prof. Atwell's 'Book of Thoughts.' This charming little book was published by Messrs. Macmillan in 1865. We hear that it will be greatly enlarged for its appearance among its fellows in the "Globe."

Letters from Rome on the Council. By Quirinus. (Rivingtons.)

THESE letters appeared in the *Allgemeine Zeitung*, and their republication at this critical juncture in the history of the Council must increase the anxiety already existing in many minds about the future conduct of that assembly. Some of our readers are, no doubt, already familiar with these letters in the original, and many more have read the extracts from them which have appeared in the periodical literature of our country. They are now presented to the public in an English version,—not too late, it is to be hoped, to be of real service. Their calm criticism of the proceedings of the Council, their dignified remonstrance against the proceedings of the Roman Curia, and their outspoken fears as to the results which will follow upon the proclamation of the dogma of Infallibility must have done much to strengthen and consolidate the opposition (as it is called) in the Council. The real question at issue (that of Papal Infallibility) is now under debate, and in a very few days the Council must come to a decision. The manner in which the preliminary portions of the Schema have been discussed will not relieve apprehension; it remains to be seen whether those who have it in their power to promulge a doctrine, will do so in face of an opposition which, though few in numbers, yet represents Roman Catholicism

in those countries where it is most vigorous and hardworking, where it possesses the firmest adherents, and even wins the admiration of those who do not believe its doctrines by the earnest and self-devoted lives of many of its priests. Will Rome send back its American bishops to rule over flocks which will henceforth be treated as pariahs to defend their faith hampered with the new dogma, while all religious parties will be banded together against them as common enemies, and will endeavour as far as possible to exclude them from public offices? Such is the picture of the future drawn by Quirinus (see page 108). Again, in the question of education, the jealousy with which the work of the Roman Catholic priesthood in primary schools is regarded will be intensified when it is known that their religious Catechisms contain an article on Papal Infallibility; "so that boys and girls will be trained in full knowledge of the contradiction between religion and the order of the State, the Church and the Constitution of their country." The writer is not unacquainted with the position of the educational controversy in England; he refers to the League and its programme, and suggests that a penny edition of the corrected Roman Catechism, enriched with the new article of faith, would bring in numerous supporters to the League.

The attempts at coercion resorted to by the Curia, the one-sided action on the part of every Roman—theologian, newspaper writer, cardinal, even the Pope himself—these have been detailed by the various correspondents of the public press, but will be found in their most authentic form in this collection of letters. With respect to the questions now pending, we have before expressed an opinion that they are not of such a character that non-Catholics should let them be decided without expressing their opinion, and striving by all legitimate means to influence those in the Council. These letters must confirm this view, for the question at issue really is, whether henceforth Roman Catholics are to be arrayed against every nationality of Europe, and to be educated under Jesuit influence as seditious malcontents. Some may think that if they let matters take their course, the party in power will provide the speediest remedy by pushing matters to extremes. If this be the case, then Roman Catholicism is to be made harmless through an outburst of fanaticism and intrigue which must appal any lover of constitutional and orderly government. The Roman Catholics of Germany have shown how they may live side by side peaceably with those professing a different form of religion; these letters of a German show how the new dogma of Infallibility will hinder such a state of things from continuing, and intensify the political aspect of the Roman Church. A word as to the translation. It reads like an English work—the similarity between this and Janus will suggest itself at once; perhaps some will trace points of comparison between this volume and certain articles that have appeared during the progress of the Council in a contemporary.

The Americans at Home: Pen-and-Ink Sketches of American Men, Manners, and Institutions. By David Macrae. 2 vols. (Edmonston & Douglas.)

WE cannot say that Mr. Macrae's work does full justice to his title. His observations are

those of a stranger in America, not those of one who has lived with the people of the country and made a profound study of their manners and customs. We admit that he has used his eyes and ears to some purpose, that he has picked up something that will be new to most of us, that he has abstained from caricature as well as from indiscriminate praise: yet many of his sketches are thin and fragmentary; and he very often touches only the smallest part of the surface. It may be a question whether his views about the war will please either North or South, as he seems to be in favour of the first in principle, while admitting a lurking partiality for the second. His statement that "the triumph of the North meant British Reform, John Bright in the Cabinet, Free Schools, and Justice to Ireland," reads somewhat strangely when contrasted with his chapter on the treatment of the negro by the Northern States. His feeling description of the sufferings to which slaves were exposed makes us wonder at his argument that the slaveholders were among the greatest gainers by emancipation. This is not the place to discuss the questions raised by Mr. Macrae; but it is right to notice how he seems to halt between two opinions. Perhaps we are hypercritical in objecting to what may be, after all, a mere wish to be impartial. We see in the various chapters about the war that both sides are given full credit. If the Southern Generals are especially praised, Mr. Macrae redresses the balance by finding something to say in defence of Butler. So much of the book is taken up with the war itself or its results, that Mr. Macrae's fairness becomes very noticeable. It is something, too, that, while in other respects he is alive to American faults, he does not exaggerate them. He dwells particularly on the vicious habit of choosing judges by popular election for short terms; but he shows that Americans themselves are aware of the mischief. The expressions of hostility to England which he heard came, he tells us, entirely from Scotchmen settled in America. One of these gentlemen said that Mr. Sala was an infamous slanderer who ought to be put head-foremost into a red-hot furnace, that the editor of the *Times* ought to be hanged from the first lamp-post, and that no one who had lived in the States could ever go back to Britain. But Mr. Macrae adds, "though I heard a great deal of talk like this, I never on any occasion heard it from a real American. I never met a true American, either in the North or in the South, who did not more or less love and reverence the old country."

Of course, Mr. Macrae has a good deal to say about American smartness. He tells us that, at Chicago, he timed five or six merchants at their dinners, and found that the average number of minutes they took over their two or three courses were three and three-quarters. "There were no seats; the customers swarmed in front of a long metal counter, like a public-house bar. A man would come in, walk briskly to the counter, order brown soup, shoot it down, order chicken and ham, give it the run of his teeth as it flew in bits into his mouth, would snap up a blackberry-tart, pay his money, and be off." One of the most notable instances of smartness given us is the story of a young merchant, who, in coming home one night from a public meeting, had to take his seat on the box of the

hack which contained his family. He got into conversation with the driver, and found him a sharp fellow, just such a one as he wanted at the time in his own business. Before the drive was over, a bargain had been struck between the two men; the next day the hack was disposed of, and the driver entered the merchant's office. Mr. Macrae is deeply impressed with the speed at which pigs are cured by steam-power at Chicago. There is a story, he says, of an ingenious Yankee machine, which was warranted, when wound up and set in motion, to chase a pig over a ten-acre lot, chop him into sausages, work his bristles into shoe-brushes, and manufacture his tail into a corkscrew. But this is not really more wonderful than the process carried on in the great establishments, which kill and cure 70,000 pigs a year, and 2,000 sheep a day during the autumn. "Every pig," we are told, "the instant it gets within the building, receives a stunning blow, is clutched by the snout, stuck, run by machinery up to the top of the building, plunged into a long tank of hot water, shot from hand to hand and scraped, hooked up and run on by machinery, ripped down, cut into parts, dressed and salted, and all this with such rapidity that within twelve minutes from the time when it was an intelligent pig on the gangway it is converted into pork, packed in barrels, and ready for shipment." The precocity of American children is, in Mr. Macrae's judgment, of a piece with the smartness of grown people. We are told of a little girl who was writing a parody on Kingsley's 'Three Fishers'; but while drying it at the fire, it dropped from her hands and was burnt. The gentleman to whom she was mentioning this observed gallantly that if he had been the fire he would have stopped till she got the song out again. "Oh, no," she replied gravely, "you couldn't have done that. Nature, you know, is Nature, and her laws are inviolable." Another child was once surprised by its father bringing it a bunch of grapes, and expressed its delight by saying, "Come, you're a good fellow after all." Another child had just finished dinner. "Wipe your mouth, darling," said its mamma. The child looked at her gravely: "Say please." The story told us of President Lincoln's second boy is not equally characteristic of American children; but it has a painful interest. Mr. Macrae heard it from Mr. Williamson, of the Treasury Department, who was roused by the news of the President having been shot at the theatre. Running over to Lincoln's house, Mr. Williamson met Thaddeus—"little Tad," as his father affectionately called him—running down stairs in charge of one of the messengers, and "little Tad," who was tongue-tied and had a difficulty in pronouncing, cried out piteously, "Oh, Mr. Wi', Mr. Wi', papa's tot!"

Mr. Macrae deserves much praise for the diligence with which he has collected Negro opinions about the War and the question of Emancipation. As we have said before, we do not wish to enter into the political aspect of the case, and we will only direct attention to some details which it would not be pleasant to quote. The more cheerful side of the question is to be found in the descriptions of Negro speech and Negro pulpit oratory. A love of long words runs through both, and gives the most earnest passages a comic savour. Mr. Macrae tells us that a black waiter at Lexing-

ton asked him if he would "assume" a little more butter, and that a black speaker at some meeting stated that "various proceedings had to be exercised." On one occasion, Mr. Macrae had remarked on man being in a state of probation, and a subsequent speaker turned this into a state of prohibition. In like manner, a Negro who had heard the phrase, "our venerable brother," introduced a missionary as his "venomous brudder." A Negro preacher, who could not read, but who had got his text by heart, opened his Bible about the middle, and professed to read the text from the "Regulations" of St. John. Another, who could not read well, was in the course of expounding when he came to the passage, "My feet are as hinds' feet," and this he turned into "My feet are as hens' feet." But having once made the mistake, he proceeded to improve it by showing that the comparison exactly exemplified the nature of Christian faith. "You will observe, my breddern, dat a hen in de hen roost, when it fall asleep, it tightens it grip so's not to fall off. And dat's how true faith, my breddern, holds on to de rock." At a prayer meeting the Negro who was leading the services, and was enumerating in a stentorian voice the sins of the people, added in the same tone, "Remember I tells you dese things privately, oh Lord." On another occasion, an old man who had been asked to pray, varied the common comparison of supplicants to empty pitchers coming to the Lord as to a full fountain, by saying, "We come to Thee like empty pitchers widout any bottom, to ask if it be Thy will to fill poor me wid Thy love." English readers who have heard of Henry Ward Beecher will perhaps say that these illustrations are not unworthy of his sermons, but Mr. Macrae would not agree with them. His chapter on Mr. Beecher, whom he describes as coming into church and appearing on the platform with overcoat and goloshes on and his hat in his hand, proceeding to take off the first two and lay down the third in the presence of the congregation, is somewhat too extreme in its praise. Here, too, as in the other chapters devoted to men of letters and speakers, Mr. Macrae deals too much in quotation and too little in pictures. He need hardly have reprinted some of the best-known lines in the *Biglow Papers* in order to introduce us to James Russell Lowell. We sometimes think that Mr. Macrae resembles the reporter who was sent out to give a description of an eclipse, and who after waiting in vain to hear something said either by the eclipse or by any of its friends, shut up his note-book with the remark that the proceedings were wholly devoid of public interest.

Lord Byron. Von Karl Elze. (Berlin, Oppenheim; London, Nutt.)

THE controversy to which Mrs. Stowe's paper gave rise will impart an additional interest to this careful and exhaustive biography. Herr Elze has added another portrait to the gallery of English notables, which, if we are not mistaken, he inaugurated with his 'Life of Scott,' and it may almost be said that Germany has done more for the memory of Byron than has been done in Byron's own country. We do not of course disparage Moore's biography, but something more compact is needed for the general public. Great as is the interest of

Byron's letters, they are apt to interrupt, even when they are not intended to replace, a connected narrative. In the present work Byron is traced through all the acts of his life, and an equal stress is laid on each in turn that has a real bearing on the development of his character and genius. The pains with which Herr Elze has collected the necessary details from a variety of books must be highly commended; and though we come upon several mistakes, they are excusable in a foreigner. We can hardly blame Herr Elze for describing the Princess Charlotte as the Princess of Wales, or for confusing monitors with tutors, or for speculating on the existence of a general uniform for peers of the realm, or for giving Mr. Disraeli the credit of the passage he borrowed from Macaulay, or for adopting Moore's mistake about the name of a street in Venice. It is rather more serious when he accuses Byron and Moore of a secret distrust of each other, and gives as an instance that, in Byron's controversy with Bowles, Moore received a sly hit. The hit in question, as might be gathered from the letter in which Byron apologized for it, was given unconsciously. Again, Herr Elze accuses Southey of spreading the report that Byron and Shelley were living in promiscuous incest with two sisters; but he should have remembered that Southey denied the charge. We must take exception to one other remark of Herr Elze's, not in the interest of Byron, but in that of his nation. Whatever may be thought of Byron's deficiencies as a connoisseur, it is rather strong to say that, "like his countrymen in general, he was wanting in natural appreciation for all that is beautiful in art." Such a sentiment might come consistently from one of those French writers who have declared themselves the enemies of England; it surprises us in Herr Elze.

It is not necessary for us to accompany the present biographer through his sketch of the events in Byron's life. There cannot be any absolute novelty in the treatment, and Herr Elze, though so careful, is not a brilliant writer. The main question for our consideration is, what judgment has been formed upon Byron as a man and as a poet, and what facts are insisted upon as tending to support it? We are afraid that Herr Elze has taken rather too favourable a view of Byron's moral character: we are not speaking at present of his difference with his wife, which we shall discuss later, but of his general conduct. Herr Elze says that Byron was on all occasions the seduced rather than the seducer; but the only proof given of this assertion is a dubious phrase in one of Byron's letters which may mean nothing at all, and certainly cannot mean all that is here intended. The laxity of society both in London and Venice is, no doubt, a palliation for many of Byron's vices, but it does not excuse them altogether. Herr Elze can hardly have remembered the account given by Shelley of Byron's life in Venice. We notice this attempt at clearing Byron's character all the more because of the impartiality which is generally shown by the biographer. It is not every one who would maintain that Byron's death at the age of thirty-seven could scarcely be considered a loss to literature. Herr Elze, however, says that the poet had already reached the highest point in his power; that any continuation of 'Childe Harold' or 'Don Juan'

would only have been an increase in quantity; that lyrical power naturally abates after a certain time of life, and that dramatic honours were not decreed to Byron. Nor again is it every biographer who would detract from the lustre of Byron's expedition to Greece, by dwelling on the real motives which dictated it. Herr Elze shows that other impulses operated upon Byron than sympathy with the cause of Greek liberty and independence. Byron, he says, was restless and a burden to himself; he thought his literary career was at an end and his success exhausted, and he wished for some new field of distinction, some fresh stimulus to effort. No doubt there is something in this, though Herr Elze puts it too strongly. At other times we are ready to agree with him without even this abatement. Thus he very properly expresses his surprise at the personalities and pointless sarcasms which do duty for arguments in Byron's controversy with Bowles. His judgment of the 'Hours of Idleness,' which, he says, bear no comparison with the early poems of Cowley and Pope, or with those of Chatterton, Keats and Shelley, and give no intimation of Byron's great genius, is eminently sound. We believe most modern readers take Byron's youthful poems on trust, if they do not simply value them on account of their having been attacked by the *Edinburgh Review*. But though we agree with Herr Elze in this respect, we cannot think him justified in praising 'The Island' as the only one of Byron's poems which shows artistic calm and harmonious finish.

Herr Elze's treatment of the scandal set on foot by Mrs. Stowe is marked by his usual care and exhaustiveness, while it bears traces of more original thought than we have generally found in him. The effect of Mrs. Stowe's paper, he says, has been to lower Lady Byron and herself in public estimation, while it has signally vindicated Byron. The charge against Byron is not accepted for a moment by the biographer; but he thinks that it was expressed at the time by Lady Byron, instead of being a subsequent illusion. His main argument in support of this position is derived from the silence of Dr. Lushington. Had Lady Byron's communication to Dr. Lushington been anything else, a word from him would have cleared up the mystery. He would only have had to say that the charge then made was not one of incest, and he would not have revealed a secret or violated a confidence. We do not think that this is conclusive, but it certainly carries weight. The manner in which Herr Elze deals with what he admits to be the two great difficulties of his theory hardly commends itself to us, though we should be glad to bring it to Mrs. Stowe's attention. Lady Byron's letters written at the time, and her friendly relations then and afterwards with Mrs. Leigh, are the points in question; there being a further, if a smaller, difficulty in Byron's repeated assurances that he did not know the cause of the separation. Herr Elze gets over the first two matters by simply accusing Lady Byron of hypocrisy. He says that she was making a charge in secret while she disavowed it openly, that she pretended to be affectionate while nourishing deadly hatred, that she slandered while she was caressing. As we have said, we do not accept this version, and we do not think it will find favour in England. But we do not see what other conclusion is to be

drawn from Mrs. Stowe's statements, if they are to be accepted as accurate. It is clear, as Herr Elze shows, that Lady Byron must either have been ignorant of all improper connexion between Byron and Mrs. Leigh at the time of the separation, or else have treated one whom she knew to be an incestuous adulteress with marked affection. Herr Elze says, in so many words, that he attaches no importance to the expressions in Lady Byron's own letters. If they were sincere, he asks, what becomes of the communication to Dr. Lushington? If the communication to Dr. Lushington was something different, what becomes of Lady Byron's account of the cause of separation? This is the result of Mrs. Stowe's backing her friends. It is possible that Herr Elze's judgment may be a little biased; but the facts he adduces speak for themselves. His verdict is, emphatically, that Byron is not guilty; and if, in returning it, he speaks too strongly of the witnesses for the prosecution, they have done something to bring that censure on themselves.

The Laws of Discursive Thought; being a Text-Book of Formal Logic. By James M'Cosh, LL.D. (Macmillan & Co.)

AMONG the various text-books of logic which have lately appeared there has been an almost universal tendency to dethrone formal or deductive logic, and to set up in its place the inductive method as the true basis of reasoning. But there still exists a very considerable school which protests against this innovation, and Dr. M'Cosh may fairly be considered as one of its representative leaders. Like other writers on logic, who adopt what we may call the conservative hypothesis, he hovers midway between the doctrines of the schoolmen and the theories of Kant. Rejecting the realism of the former, he also condemns the subjective view of truth which is peculiar to the German school, and which found its way from their writings into the system of Sir W. Hamilton. At the same time, he acknowledges the eminent services which the 'Critick of Pure Reason' has conferred, directly and indirectly, on the study of logic.

The distinguishing feature of the book is the important place which is very justly assigned to a careful analysis of the Notion. It is from obscure and inadequate notions that most of our errors arise. "Even in reasoning," as Dr. M'Cosh observes, "most mistakes proceed from confusion lurking in the apprehensions of the mind." Accordingly, we have a very thorough investigation of this part of the subject, an exact elaboration of the various processes by which general notions are formed, and a detailed discussion of the influence of language on the operations of thought; in fact, the examination of the Notion occupies nearly half the book, and is the only portion which has any claim to originality. The treatment of the further processes of judgment and reasoning contains little that is not found, in some form or other, in most text-books of deductive logic, and we need only notice that the explanations are clear and the illustrations generally to the point. The adoption of a fanciful nomenclature, that common bane of all logicians, is not entirely avoided; but it occurs to a very limited and pardonable extent; and if we are at first a little perplexed as to the meaning of Implied or Transposed Judgments, Denomination and the

Interpretation of Marks, we soon recognize in them old friends under new names, and are thankful that the almost irresistible temptation to invent new scientific terms has been so sparingly indulged.

In the theory which is laid down respecting the Notion, the principal defect is to be found in the discussion of language. Its intimate and necessary connexion with thought is undervalued, if not absolutely set aside. It is quite true that in the logical order thought precedes language, or, in the words of mediæval logicians, "*Verbum externum a verbo interno principium habet*"; but yet all research tends to prove that the two are inseparable. This Dr. M'Cosh denies, and informs us that the first and final end of language is to communicate our thoughts to each other. It is only a secondary advantage that it is "a sign and register of the abstractions and generalizations which mankind are ever forming," and "a species of stenography by which the mind lightens its labours, and makes its higher efforts less irksome." To prove that no language, no external signs are necessary to thought, the following argument is used:—

"Two circumstances show that the mind can reason without language. One is, that we can point out cases in which there is reasoning without words. An experienced seaman looking on the sky, which to our eye seems so calm, utters something about a storm. We ask what he means, and his explanation only renders the subject more confused. But we know what he intended when a few hours after we see an angry sea, and find the waves lashing on the vessel as if bent on sinking it. There has certainly been a process of reasoning, and the logician could state it in syllogistic form; but it is doubtful whether language has been of any use in enabling him to conduct it. Another circumstance is, that infants reason."

Now, the instance of the sailor proves nothing at all. It only proves that a man who possesses the power of using language can argue without any external use of this language, which no one doubted. Or if Dr. M'Cosh were to urge that if the sailor were deaf and dumb, and had never been taught any kind of language whatever, still he could foretell the coming storm, the argument would be none the more valuable; for certain animals have the power of anticipating, by a highly developed instinct, changes in the weather long before their approach can be discerned by man. The fact is, that the seaman's prophecies respecting the weather are merely the result of the laws of association. A certain appearance in the sky suggests to him the probable downfall of rain, just as the appearance of the whip suggests to the dog that he is going to be beaten. If the one process can be stated in syllogistic form, so also can the other. The so called reasoning power of infants can be explained, to a certain extent, in the same way, although an imperfect language is adopted by them from a very early period, long before they are able to articulate words.

In his account of the Realistic controversy, Dr. M'Cosh is sadly inaccurate. He tells us that "the mediæval doctrine of the reality in universals was a modification of the Platonic doctrine," whereas, the salient point in the mediæval logic was its intense and almost unreasoning adherence to Aristotle. His description of Realism, that "it ascribes to the universal an existence independent of singulars," is applicable only to the exaggerated Realism

of the Scotists, not to the doctrine which generally prevailed. He does not even allude to the identity which is almost universally allowed to exist between Nominalism and Conceptualism in all their main features, and therefore is surprised that Occam, who is usually regarded as a nominalist, is declared by Dr. Mansel to be a conceptualist like Abelard. An historical statement of the general bearing of certain philosophical theories is worse than useless if it be borrowed at second or third hand from the statements of others respecting them.

The general style of the book displays a rather unnecessary diffuseness, and we sometimes fancy that we are listening to oral lectures on logic rather than reading the more succinct pages of a scientific book. Sometimes the diffuseness resolves itself into highflown passages, one of which closes the chapter on the Abstract and Concrete. We must in justice remark that it is the most extreme example which is to be found.—

"In order to brace their frame, students should be encouraged to mount the heights of philosophy, where they have a wide and glorious prospect opened to them; but lest, by the cold to which they are there exposed, they have the warm current of feeling frozen at the heart, let them ever be ready to return to what they feel after all to be the dearest of spots—the home of the affections. We do not wish to find the youth parting with his youthful feelings; we do not like to see the young man with the face of the old man; we rather like to see the old man retaining some of his boyish buoyancy. . . . On a like principle, let students, while seeking to master the deep abstractions, the high generalizations of science and philosophy, cherish their love of the individual, the concrete, the natural: thus only may they be able to keep the simplicity of childhood amid the growing wisdom of age."

A still more striking peculiarity is the constantly recurring tendency to point a moral. In a work on logic we do not expect to have inflicted upon us trite remarks about the wisdom of the Creator in establishing a system of Real Kinds (p. 34), or sneering allusions to the "diseased minds" of those who find the evidence in favour of Christianity insufficient to satisfy them (p. 163). Such passages only prejudice the cause they are meant to support: they may be perfectly true, but they are singularly ill-timed, and as arguments are quite valueless. We may admire their orthodoxy, but we do not admire the judgment which thrusts it upon us.

But in spite of these defects, the student of logic will find in the pages before us a great deal which will interest him and provide him with a general knowledge of his subject. Dr. M'Cosh is a practised teacher, and knows how to put the information he wishes to impart in a clear and attractive form; and if we here and there dissent from his assertions, we heartily welcome his book as one which is likely to be of great value in our schools and colleges.

A Copious and Critical English-Latin Dictionary. By W. Smith, LL.D., and T. D. Hall, M.A. (Murray.)

It is difficult to review satisfactorily a dictionary of such a kind as the present until one has used it a long time, and thus learnt its merits and its defects. Yet as far as we have examined the book we are a little disappointed. Of course a strong distinction has to be made between the dictionaries of Biography,

&c., edited by Dr. W. Smith, and his Latin-English and English-Latin dictionaries. The former are the work of many scholars judiciously superintended by Dr. Smith, and although in want of revision, as it is a good many years since they were issued, and they are now rather behind the day, they are not likely to be superseded for some time to come. In his Latin-English Dictionary Dr. Smith deserted the plan which he had so successfully pursued before; but his version of Freund's Dictionary cannot be said to have taken the place of Faccioliati or Scheller. In the case of the book before us it would have been scarcely possible to follow the plan of the Dictionary of Biography, and we do not complain of the method adopted; indeed, we think it would have been better had this book been more Dr. Smith's own work. The parcelling out of the letters of the alphabet among different scholars has produced inequalities of treatment. The writer, for instance, who has treated the latter part of the letter P and the letter Q has indulged in a good many vagaries: thus the note at the beginning of the article "Quite" is superfluous, and the quotations from English poets might have been dispensed with; nor are his Greek equivalents always very correct.

An English-Latin Dictionary is not so important as a Latin-English one; it can be of use only to schoolboys and scholars engaged in teaching; Latin prose written with the help of a dictionary is as worthless as Latin verse written with the help of a gradus. Still we looked with pleasure for Dr. Smith's book. Perhaps our expectations were unduly raised by knowing how long a time has been devoted to preparing this work and by the announcement that the dictionary had been compiled "as if there were no other work of the kind in existence." We, therefore, looked for something more novel than this dictionary. The authors in their Preface speak slightly of the Dictionary of Messrs. Riddle and Arnold, but we must confess we cannot see that they have really surpassed their predecessors, except in the way in which their book is printed; in that respect the publisher has shown his usual skill and good taste, though the same material is presented in a somewhat rarer form, if we may use the expression. The phrases are given in a way less useful to boys, and the poets are quoted with useless and dangerous frequency if this dictionary is to be a help to writing prose. There are here and there decided improvements, but they amount to little more than what would have been introduced into Riddle and Arnold if revised by a competent scholar (a thing which has unfortunately never been done); and the chance of giving a trustworthy vocabulary of proper names instead of Prof. Anthon's incorrect vocabulary has been neglected. We find in the Preface acknowledgments of indebtedness to Kraft, Georges, Nizolius and Bötticher, &c.: if we mistake not, very similar acknowledgments are made in Messrs. Riddle and Arnold's book. Yet Messrs. Riddle and Arnold are blamed by Dr. Smith and Mr. Hall for their indebtedness to Georges. We have not space to examine the book in detail. We may remark, however, that we should have preferred reference to Madvig's Grammar to reference to 'The Student's Latin Grammar,' and we may perhaps notice that one of the gentlemen who

contributes is termed "late *Student* of Caius College, Cambridge," and as the gentleman who is named immediately before is called a "Student of Christ Church, Oxford," we presume Dr. Smith and Mr. Hall suppose that there are students of Caius College, in the way that there are students of Christ Church. Christ Church puzzles a good many people. Dr. Hurst, our readers may remember, supposes that Wesley entered at Christ College, Oxford, but then Dr. Hurst is an American.

The Fellah. By Edmond About. Translated by Sir Randal Roberts, Bart. (Chapman & Hall.)

SIR RANDAL ROBERTS has done a service by translating M. About's '*Fellah*,' because there are so many terms of special and technical significance that a reader whose knowledge of the language is equal to the ordinary French novel would easily find himself perplexed by new words and phrases; and to have recourse to a dictionary, though useful and praiseworthy, is not a pleasant interruption to the course of one's reading. The translation is easy and clear, and, with a few exceptions, the style does not bear the marks of having been transferred from one language to another.

Whoever wishes to have a knowledge of what is being done in Egypt, and, still more, to learn the glorious possibilities of regeneration and prosperity which Egypt contains, should read '*The Fellah*.' It is a work full of information,—statistics, political economy, agriculture, social science, politics, manners, antiquities, modern improvements, the Suez Canal, the revenue, the resources, in short, all that constitutes the Egypt of to-day, is treated with the grace, precision and vivacity of which M. About is a master. He dramatizes his information and invests it with a personality that gives it a human interest. The hero of this book, upon whose shoulders is laid the burden of Egypt, is Ahmed, a Fellah, one of "ce pauvre peuple corvéable et taillable à merci et à miséricorde"; he has been one of the four-and-twenty youths sent over by the Viceroy to learn agriculture and other mysteries of European civilization. Being a man of genius, he has made good use of his time, and assimilated a great deal of miscellaneous knowledge. He and his fellows were expected to pick up all sorts of callings; "for in Egypt," as somebody once said to us, "when a man can do one thing he is expected to be able to do anything," and, accordingly, Ahmed declares that in the space of four years he has been "placed at the study of medicine, the law, agriculture, chemistry, mechanics, and even at fortification." If the knowledge thus acquired has been superficial, it has, at any rate, opened his eyes to the existence of many things, and given him ideas upon all of them. A most charming person is Ahmed-ebn-Ibrahim, Fellah, for he takes up his condition as if it were a title of honour. M. About becomes acquainted with him at a country house, and forms a friendship with him which is suddenly ended by the reported death of Ahmed in a duel fought in honour of his master Said Pacha. M. About, being subsequently sent to Egypt on a mission of inquiry, is visited by his old friend Ahmed, who had only been wounded and not killed, and whose fortune had been made by the whimsical but not ungrateful Pacha. The Pacha

had given him an estate in Lower Egypt and 2,000*l.* in gold, just as the Caliph used to bestow bags of gold in the 'Arabian Nights.' "You will laugh," said he, "when I tell you that my first idea was to go into the country and bury these 50,000 francs, no matter where. I fell back into the stupid and fatal prudence of my fellow citizens, who hide their savings in the desert, and who know no safer investment." It was only the impulse of a moment. Ahmed invested his fortune and devoted his energies to the improvement of his lands.

The information contained in the book is conveyed in the conversations and observations which occur on the journeys and excursions from place to place. The scenes are given with an eloquence which wins the reader's heart: "Mr. Longman called our attention to a long picturesque procession passing by on the left of the train. It was the population of a village on their way to some market or another: men, children and animals gravely followed one another in file, each one carrying a package. It was unnecessary for Ahmed to call our attention to the simple grandeur of the scene,—the majestic look of these humble people, who, without knowing it, were draped like Oriental statues. 'It seems as if we were gazing at a chapter of the Bible,' exclaimed Miss Grace. 'That expression proves, Mademoiselle, that you are indeed worthy to see Egypt.'" M. About introduces a love affair, in which we can assure the reader his good wishes will be warmly interested. Ahmed falls in love with Miss Grace, an English girl travelling with her friends,—the party become friendly with M. About and his companions, and they join company.

In Egypt M. About forgets or is shamed out of the cynicism with which he contemplates Parisian morals and Parisian manners; there is a touch of reverence and respect in all he says that takes away the cruel railery and sarcasm which meet one in his novels, without detracting from the incisiveness of his style. The description of Ahmed's house and gardens in Cairo is charming, and Ahmed's country houses and farms make one dream of what the domestic life of rich proprietors may have been in the days of the Pharaohs; indeed the effect of all modern improvements seems to be to bring back the country and its produce to the plenty and prosperity of those ancient days,—but a plenty and prosperity not to be based on the oppression of the fellah or on the hard and iron tyranny of caste. We turned down as we read many passages for extract, and found at the end that the greater portion of the work was thus marked. There are ideas for converting the deserts of sand into pasture-land,—for a veritable millennium when the insecurity which during centuries of bad government has weighed both upon the persons and the property of the people shall give place to a more enlightened system of collecting the taxes. At present, no one can be certain that to-morrow's taxation may not take away every penny he possesses; the labourer can never feel certain that he may not be impressed for statute labour,—the proprietor that his labourers may not be taken from him—in no country is the possession of property so uncertain; and as an estimate of the waste that is caused by bad management, a five-franc piece extracted from the fellah passes through so many hands that if it represents ten sous when

it reaches the treasury it is a miracle. Leaving things of more importance, we will give the author's visit to the Sheikh Selim. And who is the Sheikh Selim?

"He is a saint."—"Is he a doctor of law or divinity, like the Sheikh Aroussy?"—"Better than that."—"Is he the author of any remarkable work? Has he reclaimed the desert, or founded a hospital?"—"Better than all that."—"Perhaps he has done some miracles, or made some prophecies."—"Better than that. Sheikh Selim is a man who has lived for forty years on the banks of the Nile—*perfectly naked*!"—"What does he do?"—"Nothing."—"What does he say?"—"He grunts like a pig."—"Does he, at any rate, say his prayers, or perform his ablutions?"—"Never in his life, because he is a saint." The captain and sailors filled a basket with bread and took money in order to do honour to this animal (it is *de rigueur*, it appears, to pay this visit). Never in my life have I looked on a more revolting creature than this horrible Mahomedan, seated in the dust with his knees up to his chin, his arms hanging down by his sides. His members are withered up by inaction, his woolly head and blubber-lipped face, stupid and idiotically disgusting, was lighted by two eyes like those of a boiled fish. Upon his skin, all cracked with continued exposure to the sun, some of his devotees used from time to time to pour oil. Men, women and children made pilgrimages to see him, seated in a circle around with admiring eyes."

Early Sketches of Eminent Persons. By James Whiteside. Edited, with Notes, by William Dwyer Ferguson, LL.D. (Longmans & Co.)

JUST one year younger than the ex-Premier whose jaunty and daring work has been made the best joke and most sensational event of a rather flat season, the Lord Chief Justice of Ireland has had the indiscretion to authorize the republication of ten rather impudent and very slovenly articles which he threw off in the inconsiderateness and flippancy of early manhood, some forty years since. That they appeared in Irish periodicals at a time when the serial literature of Dublin was not remarkable for decorum and conscientiousness, and that their author produced them originally for the amusement of careless readers, are facts to which the critic is under no obligation to draw attention. Since the Chief Justice, on mature deliberation and at the plenitude of his success, has seen fit to submit them in a collected form to the world as specimens of his literary prowess, he may not complain if they are dealt with on their actual merits, and judged as the work of a great official personage ought to be judged, without insulting leniency. To rake up an eminent man's boyish imprudences for the diversion of his enemies, is ungenerous; but the veteran who insists on reminding the world of his puerilities must be prepared to hear them spoken of truthfully; and charity cannot do more for these hasty papers than regret that Chief Justice Whiteside was not content to let them remain in oblivion. Literary aspirants fresh from college would not in these days gain much editorial favour by productions so impudent and grotesquely ungrammatical as the less creditable of these '*Early Sketches*,' the best of which are greatly inferior in vigour and style to third-rate journalism. It may, however, be admitted in their behalf that they now and then recall with startling vividness the outward peculiarities and more prominent mental characteristics of the forensic notabilities who were the chiefs of Westminster Hall when the writer was a student of the Temple. Though the admission of

Sir James Scarlett's title to be regarded as "a consummate legal tactician" is scarcely consistent with the assertion that "there was nothing remarkable about him," the portraiture of the smooth, wily, imperturbable advocate, whose peculiar manner with juries caused him to be jocularly designated "the thirteenth jurymen," is upon the whole a truthful and skilful piece of delineation. The picture of Denman, without being too eulogistic, affords evidence that the young Irishman could detect talent before success had rendered it conspicuous, and admire virtue though it seemed likely to starve: but the sketch bears no strong testimony to the prescience of the scribe who, in June, 1830—only a few months before Denman became Attorney General, just two years before his elevation to the chiefship of the King's Bench, and less than four years before his advancement to the peerage—wrote of the high-minded lawyer: "Mr. Denman had, I should suppose, but little chance of obtaining high preferment; he is now Common Serjeant of London, a place in the gift of the corporation, which was well bestowed on such a man." In caricaturing Sir Charles Wetherell's spasmodic earnestness and Sibthorpian buffooneries the Irish correspondent of an Irish periodical made the best of easy opportunities for rousing the laughter of his countrymen; but the sketch of Sir James Mackintosh is a poor piece of bombastic, and in places scarcely intelligible, eulogy, which contains so good an instance of the writer's way of putting things, that it would be an injustice to him to withhold it from our readers. Speaking of Mackintosh's defence of Peltier, the producer of sketches remarks—

"Peltier was totally forgotten; it was not the advocate who spoke, but the statesman who delivered a lecture. Unlike the vivid appeals of Curran—who never, in the moments of his highest excitement, forgot the interests of his client; never wandered merely to embellish, and who contrived to make his illustrations more touching than his serious eloquence, and more convincing than his arguments; he held up the subject closely to the minds of his jurors, and, as truth and nature prompted, endeavoured to delight, to terrify or to persuade. He was infinitely superior to Mackintosh, as a forensic orator, however inferior to him as a writer of essays: he would not have dragged the jury round the world, requiring them to examine into systems of government, and to discuss their relative merits, with metaphysical nicety; but would have bound them to their own country and fastened their attention upon scenes near at hand, daily and hourly passing around them. The English bar are by no means unanimous in thinking that Sir James's celebrated oration was judicious; they seem to think that his desire for display operated injudiciously to the interests of his clients."

The Civil Service Examiners might do worse than reprint this curious passage in their next set of papers, together with directions that candidates under examination should reduce or expand it into intelligible English, in accordance with their notions of the author's meaning. It is not often that the Chief Justice is so obscure as in the foregoing extract; and he usually gets the better altogether of his propensity to verbal self-involvement when he speaks of an eminent man's physical or moral defects. He is quite clear in what he says about the Earl Grey's "haughty expression" and "awkward habit of hiding one hand beneath his coat-skirt, as if standing near the fire"; nor was he less precise or offensive when

he wrote to Ireland, March, 1831, concerning Mr. Serjeant Wilde (afterwards Lord Truro), "the Sergeant is not one of your tall, pale, gentlemanlike men, who behave with propriety and say very nice things; no, he is compact and well-built, scarcely above middle size, and stands firmly on his legs; his bronze countenance betokens professional impudence; his face has nothing remarkable in it, save the nose, which, being cocked up at the end, well betokens the invulnerable effrontery of the proprietor,"—a descriptive piece which goes to prove that our modern *flâneurs* did not introduce a very objectionable kind of personality into journalism. What would the author say if some reckless law student or briefless barrister were to amuse himself by writing in the same style about the present Chief Justice of Ireland? There are, however, scraps of writing and droll anecdote in the Chief's book for which we can thank him. Some of his stories about the Irish Exchequer as it was in 1829 are harsh and repulsive: but the sketch of Mr. Justice Burton is a creditable performance, and the memoir of Mr. Peter Burrows, Emmet's counsel and Dr. Sheridan's defender, has qualities that atone for the author's numerous offences against good taste. As for the author's editor, he is well rewarded for his explanatory labours in being publicly associated with the Chief of Irish Common Lawyers. Some of his notes are curiosities of lengthy and obscure diction. For instance, whilst the Judge's sketch of Lord Plunket is comprised in twenty pages, the editor's note upon it covers thirty-three pages; and in another elucidatory essay, speaking of the professional discouragement which Brougham and Denman endured for several years after Queen Caroline's death, Dr. Ferguson says, "The Queen (Caroline) died soon afterwards (1821), and her Attorney and Solicitor-General, who had, as such, place and precedence within the bar, with silk gowns, were compelled to descend to the outer bar, and resume the more homely gown of stuff. During Lord Eldon's continuance in the Chancellorship, from 1821 to 1827, this position, almost of indignity, was permitted to remain." The Doctor means to say that Henry Brougham was permitted to remain in a disagreeable position till 1827, when he again got silk, a year before Denman's elevation to the rank of King's Counsel.

NOVELS OF THE WEEK.

Ereighda Castle. 3 vols. (Chapman & Hall.)
The Bane of a Life. By Thomas Wright.
 3 vols. (Tinsley Brothers.)

It is a very painful duty to have to perform, but we are obliged to declare, in justice to better novels which are still bad enough to be unfavourably reviewed, that it has never fallen to our lot to read a heavier, duller or more slovenly written novel than 'Ereighda Castle.' The author seems to have made no attempt whatever to amuse the reader, and the plot—if we can dignify by such an expression the feeble construction of the tale—has nothing whatever to recommend it, not even simplicity. There are several pairs of lovers, who are all unfeelingly doomed, with one solitary exception, to be miserably parted. The heroine, Kathleen O'Donald, is represented to us as all that can be wished for in loveliness and nobility of nature for the important post she

occupies; yet this grand creature, with a tameness that is at once irritating and ridiculous, throws over her lover Lord Gerald Martystown directly her father bids her, and, in a very short space of time after his dismissal, marries a Polish count at three days' notice from her stern parent. The same interesting young lady goes into a consumption as a matter of course, and dies in Lord Martystown's arms in Italy; her departure from the pages of the novel giving the reader the only small gratification that he is likely to experience during the perusal of the work. We may remark that the number of people who go into a consumption, taking the three volumes together, is sufficiently large to astonish even the most hardened reviewer. There are, moreover, other ailments which grievously afflict the characters appearing in the tale. One adventurous youth who is deeply in love with Kathleen, in order to extricate her from a somewhat embarrassing position, plunges into a river and swims across it, but on landing breaks a blood-vessel. Nothing daunted by this little accident, he proceeds on his journey, and then returns and escorts his lady-love home. The author, moreover, causes all his gentlemen to grow prematurely grey from disappointed love, but has sufficient feeling of what is due to the fair sex not to plague them quite so severely. The author did a wise thing in not divulging his name, both for himself and for his friends, and in a christian spirit of charity we urge him to preserve his incognito both now and for ever. As for the book itself, we have no more to add. Should any of our readers come across it at any of the libraries, we strongly advise them to "take it as read."

Mr. Wright has well described 'The Bane of a Life' as "a quiet story, illustrative of some of the phases of social life and modes of thought existing among the middle working class." He has succeeded in making his story interesting, however quiet, and his present effort in the direction of fiction is not unworthy of his former literary successes. It is at first sight remarkable, though upon a little consideration it would seem inevitable, that the progress of democracy, and the sweeping away as far as possible of the old definite class-distinctions of society, should create a wider gulf than our forefathers ever dreamed of between the various sections of the community; and that owing partly to the concentration of large masses in the towns, partly to the substitution of purely business relations for the old personal ones between master and servant, employers and employed, partly to intolerance of dependence upon individuals on the one side and corresponding lack of interest in individuals on the other, the thoughts and habits of different types of citizens in the same country should be so far severed, that a book introducing us to a large class of our fellow countrymen should be more necessary and more valuable than the disquisitions of travellers upon many a foreign country. The writings of men like Mr. Wright were not needed to point out this necessity, though every one must owe him a debt of gratitude for so able an attempt to supply it. There is an air of truthfulness and moderation, and a marked absence of special pleading either for or against the institutions on which he touches, which commend the book at once as an uncoloured representation of facts, and it is with

a feeling of thankfulness that we rise from its perusal. For we find that these much-talked-of, much-traduced, much-glorified working classes are composed of very common-place sensible Englishmen, rather biassed of course in their views of politics, very much mistaken as to what they call "gentility," not very delicate in their notions of the difference between man and man, a little snobbish, like their betters, as to meat and drink and clothing, harmlessly anxious to tread on one another's heels, dangerously tolerant of interference with individual freedom, but on the whole manly, honest, good-humoured and pure; not unworthy sons of the mother country, nor likely to be bad supports to her declining years. We have touched thus generally on the impression produced by the book, because the tale itself is so slight that the briefest account of it will suffice. Harry Mason, a journeyman engineer, the son of an industrious father who is killed in a railway accident at the commencement of the tale, mars a hopeful career by marrying an empty-headed shop-girl, whose extravagance brings him to moral and social ruin. This forms the basis of the story, which is completed with a counterplot in the rival loves of Charley Thompson and Sandy Grant for Harry's sister Fanny, and some able sketches of character in the workshops and factories of a country town. Mr. Wright needs no allowance to be made for him, and it would be a bad compliment to criticize him "*cum grano salis*." We should say that his diction will bear favourable comparison with that of most ordinary novelists, though we will venture to suggest *true* for "correct," *begin* for "commence," *cheaply* for "on the cheap," whenever those words respectively occur. He is a good delineator of character, and has the graver sort of humour at command. The burial of poor Joe Mason is a touching scene; the death-bed of Mason's erring wife, a tragic yet a tender one. Sandy Grant's faithfulness in love and friendship makes him rank next to Fanny Mason, who clearly should have married him, as the finest character in the book, and it is one of those characters that must have been drawn from life. For Harry himself we cannot say so much: his gross selfishness and vulgar ambition, his presumption and griggishness, his worked shirt-fronts and stale quotations must have been his ruin, even had he married a less decided "bane." But this is on the whole a clean book and an honest one, and we will not leave it with a word that savours of dispraise.

OUR LIBRARY TABLE.

Wandering Willie. By the Author of 'Effie's Friends.' (Macmillan & Co.)

THE instincts of the reviewer render one at first suspicious of the title of 'Wandering Willie,' and one's old associations are somewhat violated by the connexion of a semi-religious novel with one of the tenderest and sweetest of old Scotch songs. But we are bound to say that the execution of this pretty though rather sombre tale goes far to reassure the reader; almost to win forgiveness for the author for what seemed at first a profanation. The Willie of the story is not the absent object of a maiden's pining,—still less the sturdy rover that Scott depicted,—but a venerable old man, a pedlar in the moorlands of the North of England, who tells a circle of children, by the fireside of a lone farmhouse at snowy Christmas-time, the story of the passions and trials of his early youth. His character is left to be inferred from his narrative, the frame of which is skilfully and consistently

maintained; and we see in him the type of Christian excellence most in fashion, if we may use the term, among modern religious writers—a noble one certainly, but of the placid, sentimental, *senile* school of virtue. Is it because men fear to be fervid lest they should be thought dogmatic? (and dogmatism, we know, is allowed only in politics, and in politics only on one side); or is it because the world is getting old, that this chastened, over-ripe religionism is the only wear? Willie is pure and tender-hearted, full of loving-kindness for animate and inanimate nature, the priest of rural solitudes, the soothsayer of adoring children; but even in youth there is a want of vigour in him and an unnatural precocity of judgment, and he is represented as having attained long before the commencement of the story those high grounds of experience from which the objects of the past look small. His story is a simple one; its scene laid between a ruined castle and a country town. Willie is brought up at the ruin by a pious mother, whose teaching falls upon good soil, though her life is sacrificed to her self-devotedness. The boy, who charitably gives shelter to a soldier who is dying of fever, becomes the innocent cause of his mother's death. On her death-bed she commends to her son's and husband's care the orphan son of the soldier they had sheltered. The boys grow up together, one to excellence in manly sports, the other to the development of a refined and poetic nature, and both to passionate love for the same object, their common playmate, Hilda. When Willie, with his father's approbation, is on the point of declaring his affection, an accident detains him for three months in a distant town. Meanwhile, his friend Cuthbert, in ignorance of Willie's feelings, has been successful in his suit; and our hero returns to find his unconscious rival about to quit the country as a soldier, and exacting from him a promise to be Hilda's protector and to stand his friend during his absence. How Willie is faithful to his trust, even though Cuthbert is thought by all but his staunch friend to be dead, and even though Hilda, worn out by waiting, has really transferred her affections from the absent to the present lover,—and how he leaves his home at last, that the war-worn soldier and his early love may at length be happy for their lives,—is well told in the remainder of the volume. Altogether, it is a very charming book of the kind, written with much sympathy both for natural beauty and for moral excellence, enlivened by touches of humour, and subdued, not saddened, by pathos.

Fjord, Isle, and Tor. By Edward Spender. (Tucker.)

NORWAY and the Channel Islands, Cornwall and the Scilly Islands, are the scenes to which Mr. Spender introduces us in this pleasant little volume. His sketches are short and unpretending, dealing more with general facts than with any personal experiences, and summarizing the contributions of others rather than adding original matter to the existing store. The chapter on Norway appeared as an article in a review, and Mr. Spender has now added to it a short account of the route he took. We are amused to find that the wretched accommodation to which those who would see the Vöring Foss, the great waterfall of Norway, are exposed, is just the same now as it was eleven years ago, on our visit, and in most other respects there seems to have been little change. One of the most remarkable facts about Norway mentioned by Mr. Spender is, that on board the coast steamers there is a different tariff for confirmed and unconfirmed passengers. The account given of the Court of Mutual Agreement which exists in every parish, and to which all suits must be submitted as a first step, in order that differences may, if possible, be settled amicably, may perhaps give a hint to our future law reformers. If Mr. Spender pays another visit to Norway, we shall be glad to hear from him again.

German Tales. By Berthold Auerbach. With an Introduction by Charles C. Shackford. (Low & Co.)

IN the Preface to Auerbach's stories we are told

that they are published in this country for the first time. To this we may add, that they are all well translated and well selected. There is an interesting account of Auerbach in the Introduction. Born of Jewish parents in the Würtemberg part of the Black Forest in 1812, he first studied Jewish theology at Hechingen and Carlsruhe; he afterwards went to Stuttgart, and subsequently to study at Tübingen, Munich and Heidelberg. The traces of his studies in philosophy and metaphysics show themselves in the story of 'Rudolf and Elizabeth'; the conversations there turn upon deep and subtle questions in metaphysics, theology, morals and philosophy: they are proposed and handled with the dexterity and firmness of a master. That the interest of the story, which is simplicity itself, should survive and flourish in spite of the conversations, which are like lectures, is a triumph of Auerbach's skill. There is scarcely any incident:—a young man, the friend of Elizabeth's brother, comes to see the family: he and Elizabeth soon love each other—it is an awakening of first love on both sides: the brother, the friend, and the mother, all take their part in the conversations; and the same love knits them all more closely together than ever. There is an idyllic charm about this story; but we must plead guilty to skipping a great deal of the talk.—'Benigna' is the history of a proud, heartless beauty, who is brought back to humanity and womanhood by suffering and sorrow: there is a touching, pathetic grace in Benigna's repentance, which shows consummate skill: the incidents are few, and have nothing romantic, and yet a whole drama is evolved out of them.—'Erdmutha' is the most elaborate story in the collection. It requires some attention to follow the working-out of the plot: the delineation of character is, as usual with Auerbach, of more consequence than the incident. Two brothers, one a hard, just man, the other a handsome, clever, jovial spendthrift: the one brother hardens into miserliness and tyranny; the other goes to pieces; he becomes a ruined, bankrupt drunkard. Erdmutha is his daughter,—silent, patient, dutiful, and filled with the sentiment of filial piety: she is a lovely heroine. Both uncle and father love her after their own fashion, and she is the victim of both. Her undeserved sufferings, her grand and cheerful endurance, are most delicately worked out: she has at last a happy issue out of all her afflictions—due not to fortunate circumstances, but to her own power of patience. We do not think that her cousin Blase was by any means worthy of her; but as she loved him, and was quite satisfied, the reader is bound to be so likewise.

We have on our table *Heroes of Hebrew History*, by S. Wilberforce, D.D. (Strahan).—*Algebraical Exercises and Problems*, by H. M'Coll (Longmans).—*Drawing for Carpenters and Joiners*, by E. A. Davidson (Cassell).—*The Wife of the Period*, by J. Bennett (Lea).—*The 'Vanity Fair' Album*, by Jehu Junior, Vol. I. ('Vanity Fair' Office).—*By the Roadside*, by J. C. Freund (Whittaker).—*Wonders of Bodily Strength and Skill*, translated and enlarged by C. Russell (Cassell).—*The Monthly Packet*, Vol. IX. (Mozley).—*The Hymnal Companion to the Book of Common Prayer*, edited by E. H. Bickersteth, M.A. (Low).—*Keys to Spiritual Problems* (Longmans).—*New Theories and the Old Faith*, by the Rev. J. A. Picton, M.A. (Williams & Norgate). Among new editions we have *The History and Conquests of the Saracens*, by E. A. Freeman, M.A. (Parker).—*Superstition and Force*, by H. C. Lea (Trübner).—*The Unity of Medicine*, by F. Davies, M.D. (Churchill).—*and A System of Surgery, Theoretical and Practical*, edited by T. Holmes, M.A. (Longmans). Also, the following pamphlets: *Alcohol*, by R. H. Gooch (Tweedie).—*The Greek Massacre*, by A. P. Stanley, D.D. (Parker).—*Where are the Schools of the Prophets?* by E. W. Benson, D.D. (Macmillan).—*Sulle Guarentigie delle Persone dagli Avvenimenti nelle Strade Ferrate Memoria*, del Cav. Giuseppe Zanella (Padova).—*and Saggio Storico-Critico sulla Dottrina di Malthus* (Florence).

THEOLOGICAL BOOKS.

Progressive Hebrew Course and Music of the Bible, comprising a Series of Easy Reading Lessons, Hebrew and English Exercises, and Illustrations of the Tonic Accents employed in the Old Testament Scriptures, &c. By P. I. J. Warschawski. (Longmans & Co.)

This elementary book appears well adapted to the object of the writer. It is simple, well arranged, clear and concise, and may be recommended to those beginning the study of Hebrew. We have observed some inaccuracies. Among the trisyllables on page 11 are some dissyllables, and among the polysyllables on page 12 some trisyllables. The writer should know that Ezra did not introduce the vowel-points. The quotation from Gesenius, in page viii of Preface, is improperly made. The little book will be found useful, especially to those who wish to acquire a knowledge of the tonic accents as soon as possible.

Menes and Cheops identified in History under Different Names; with other Cosas. By Carl von Rikart. (Longmans & Co.)

We gather from this volume that Herr von Rikart is a firm believer in the accuracy of the Bible, its chronology, history, geography, and all besides. He is even convinced that "the scribe was inspired to write chapters x. and xi. of Genesis to correct the doubting spirit which has now sprung up in the minds of men." The leading object of the book is, probably, to identify Menes, Cheops and Shem, which the author does to his own satisfaction; but the chapters, or, as he calls them, *cosas*, are a series of rambling remarks on chronology, the Pyramids, the Deluge, geology and Genesis, with other collateral subjects. The writer is a theorist. While he deals very freely with men like Bunsen, Lepsius, Dr. Birch, Sir Charles Lyell, Prof. Ewald and others, considering their researches more or less adverse to Scripture, his own hypotheses are extravagant. He discredits Manetho; thinks that the only real foundation for the Hyksos-rule in Egypt was Joseph's administration and the sojourn of the children of Israel; believes that Shem or Cheops was directly inspired to erect the great Pyramid, in commemoration of the preservation of Noah's family from the Deluge; that the three Pyramids are three symbols of God's three covenants with mankind since the flood; that the words of Genesis vii. 16, "and the Lord shut him in," mean that the Lord put Noah and all in the ark into a state of *hybernation*; that the Deluge acted so that there was forty years' increase of water, 110 during which the water was at the same height, followed by seventy-three years of decrease, all accompanied with violent action; that Shinar and China coincide; and that Yaou and Shun correspond with Noah and Shem. The idea that Noah *hybernated* during the deluge is novel. But the author finds some confirmation of it in Scripture—in Habakkuk iii. 11, and Psalm xc. 5. After such lucubrations, our readers will be disposed to agree with us in thinking the writer wholly unfit to discuss the questions on which he enters. His ardent orthodoxy will not be welcomed by the sober advocates of Scripture infallibility; nor will his severe remarks on writers in Smith's Bible Dictionary, one of whom he pronounces "as bad as Colenso," carry any weight. His wild and incoherent conjectures are harmless enough.

The Doctrine of Development in the Bible and in the Church. By E. L. Blenkinsopp, M.A. (Allen & Co.)

THIS volume consists of two parts, entitled Development in the Old Testament and Development in the Church. Both are treated thoughtfully. The author is evidently a man of reading and reflection, who has studied Scripture, and sets forth his views respecting it with clearness and ability. Though the subjects discussed are weighty and difficult, he is not afraid to deliver his sentiments on them in the tone of a devout Christian. The perusal of his book is calculated to enlighten and confirm the intelligent believer in Revelation; and it gives us sincere pleasure to recommend it.

Some portions are less satisfactory than others. The chapter on the Development of Prophecy is below the mark; as is the note on the books of Job, Ecclesiastes, and the Song of Solomon. The chapter and note on the Apocrypha are good. The first chapter on Inspiration does not go to the bottom of the subject, though it presents many just remarks: that on Protestant Development is excellent. Amid the accumulation of superficial and flimsy books about the Bible and religion in the present day, the multitude of unreadable sermons, and intolerable commentaries on books of Scripture, it is refreshing to meet with a production like the present, which, though small in compass, travels over topics of interest and importance in a style of unpretentious excellence. The author is evidently capable of more elaborate works.

A Dictionary of Doctrinal and Historical Theology. Edited by the Rev. J. H. Blunt, M.A. A—K. (Rivingtons.)

DICTIONARIES of biblical and theological subjects have been plentiful of late; yet the majority are not of such excellence as to ensure their permanent vitality. Instead of keeping abreast of the most advanced state of knowledge and criticism, they are considerably behind it; framed and fabricated, without doubt, to satisfy that spirit of compromise or of decent conservatism which is agreeable to the mass of the English people. The present dictionary, the first portion of which is before us, differs from preceding books bearing the same title in being more doctrinal and theological. Though it is obviously the work of several writers, their names are not given. The value of the articles is most unequal; but the stand-point of all is a high-church orthodoxy, and very few are of superior merit or excellence. Those which are mainly biblical are poor indeed; the ecclesiastical and historical are better. In all we are struck with the fact that the writers have not a complete mastery of their subjects, and do not give an impression of being thoroughly acquainted with the matters they discuss; and the book will have to be corrected if it is to be of use. The account of systems, heresies and doctrines is tolerably good. Calvinism, Arianism, Canons Apostolical, Immaculate Conception, Incarnation, Atheism, Convocations, and the like, give a fair idea of the subjects. Others, too, appear to be useful summaries; but the accounts of the word *Jehovah*, the Canon, Apostolic fathers, Judaism, Angels, School of Alexandria, &c., are imperfect, and in many particulars erroneous. A few specimens will show the way in which important matters are treated or referred to. "For an exposure of the utter worthlessness of the so-called criticism by which the unity of the Pentateuch has been recently assailed, the reader may be referred to Dr. Kay's small but valuable work, entitled 'Crisis Hupfeldiana.'" —"The canon of the Old Testament had been closed long before the birth of Christ." The expression "closing of the canon" is now laid aside, because it involves an erroneous idea. In favour of the early existence of the Peshito the gloss *ὁ Σύρος* cited by Melito, A.D. 170, is quoted, though it has no relation to the Syriac version. We are told that there are frequent references to the rite of confirmation in the New Testament, whereas it was of much later origin. Of Philippon, it is said, that "he has contributed more than any one else to make Judaism intellectually respectable." "The Scriptures expressly declare and the Church in all ages has taught, that the future punishment of the wicked will be everlasting. This statement is first distinctly found in the Prophets Isaiah and Daniel." "The belief in the intercession of saints is one of the plainest doctrines of Christianity." We regret to find a work of such extent, and presenting several good features, marred by a perfunctory, partial, dogmatic tone. It is evident that the writers are usually of one school; and that they are little acquainted with the literature or theology outside the school. The dictionary looks as if it were got up hastily; too hastily for the importance and magnitude of the subjects it treats of.

LIST OF NEW BOOKS.

Theology.

Churchman's (The) Companion, 3rd Series, Vol. 1, cr. 8vo. 4/6 cl.
 Attili's (Rev. A.) Testimony of David, 12mo. 2/6 cl.
 Jameson's Commentary on Old and New Testaments, 6 vols. 9s.
 Patterson's Doctrine of the Trinity underlying the Revelation of Redemption, cr. 8vo. 3/6 cl.
 Picton's New Theories and the Old Faith, cr. 8vo. 3/6 cl.
 Pincock's Church Key, Belfrey Key and Organ Key, 8vo. 5/ cl.

Philosophy.

Grote's Examination of the Utilitarian Philosophy, 8vo. 12/ cl.
 Fine Art.

Ruskin's Lectures on Art before University of Oxford, 1870, 6/

Philology.

Trench's English Past and Present, new edit. 12mo. 4/6 cl.

Science.

Braithwaite's Retrospect of Medicine, Vol. 61, cr. 8vo. 6/ cl.
 Houghton's Sea-side Walks of a Naturalist, cr. 8vo. 3/6 cl.
 Macvicar's Chemistry of Natural Substances, 8vo. 7/ swd.
 Rankine's Half-Yearly Abstract of Medical Sciences, Vol. 51, 6/6
 Smith's Ratio between Diameter and Circumference, 8vo. 51/6
 Suffolk on Microscopical Manipulation, 12mo. 6/ cl.

History.

Aguilar's Days of Bruce, new Illustrated Edition, cr. 8vo. 6/ cl.
 Burton's History of Scotland, Vols. 5, 6, 7, 8vo. 42/ cl.
 Falconbridge, by Mistress Alice, 12mo. 2/6
 Freeman's History of the Cathedral Church of Wells, 12mo. 3/6
 O'Callaghan's Hist. of Irish Brigades in Service of France, 10/6

Geography.

Brain's New Homes, Australia and New Zealand, cr. 8vo. 7/6
 Jacks' Incidents of a Journey through Egypt and Holy Land, 6/

General Literature.

Alcott's An Old-Fashioned Girl, 1/6 bds.
 Aramat-Batuk's A Little Book about Great Britain, 12mo. 4/6
 Boulding's Catalina, the Spanish Nun, and other Poems, 2/6
 Brought to Light, by Author of 'Foolish Margaret', 12mo. 2/ cl.
 Civil (The) Service Orthography, 12mo. 2/6 cl.
 Edinburgh University Calendar, 1870-1, 12mo. 2/6 cl.
 Fleet's Tales and Sketches for Fireside Reading, 8vo. 2/ cl.
 Household Words, re-issue, Vol. 8, 8vo. 3/6 cl.
 Hugo's (V.) By Order of the King, 3 vols. cr. 8vo. 31/6 cl.
 London Society, Vol. 17, 8vo. 10/6 cl.
 Old (The) and the New Home; a Canadian Tale, by J. E. 2/
 Oliphant's (T. L. K.) The Jacobite Lairds of Gask, 8vo. 21/
 Oliphant's (Mrs.) The Three Brothers, 3 vols. cr. 8vo. 31/6 cl.
 Parry's (Commander C.) Memorials, by Edward Parry, 6/
 People's (The) Magazine, Jan. to June, 1870, royal 8vo. 4/6 cl.
 Scaramelli's Directorium Asceticum, Vol. 2, cr. 8vo. 6/ cl.
 Smith's (C.) Memoirs, by Stocks, 12mo. 2/6 cl.
 Stone's (S. J.) Lyra Fidelium, 12mo. 1/6 cl.
 Wallich's Eminent Men of the Day, Scientific Series, 21/ cl.

CHARLES DICKENS.

FROM the last week's list of the writings of Charles Dickens, four works were omitted. These are a farce, 'A Strange Gentleman,' written for Harley, — an operetta, 'The Village Coquettes,' set to music by Mr. Hullah, in which Braham and Miss Rainforth sang, — 'A Child's History of England,' — and the tale, 'Hard Times.'

It is painful that the anecdote-mongers should be already at work, and that sayings and scraps from his pen should have appeared in the columns of the very journals which have chronicled the touching and holy simplicity of his funeral! Let every detail and recollection be noted and laid together; but, surely, the proper depositories of such material are the guardians of his literary fame; and this may be suggested all the more earnestly because no friend who really shared his confidence can be unaware of his antipathy to all disclosures of the kind in respect to himself. Since the above lines were written, a voice, as it were, has spoken from his burial-place, with a tone of royal command. In the farewell spoken over his simple grave in Westminster Abbey on Sunday last, the Dean, in the funeral sermon then preached, read the following extract from the will of Charles Dickens, dated May 12, 1869:—"I direct that my name be inscribed in plain English letters on my tomb. . . . I enjoin my friends on no account to make me the subject of any monument, memorial or testimonial whatever. I rest my claims to the remembrance of my country upon my published works, and the remembrance of my friends upon their experience of me in addition thereto. . . . I commit my soul to the mercy of God, through Our Lord and Saviour Jesus Christ, and I exhort my dear children to try to guide themselves by the teaching of the New Testament in its broad spirit, and to put no faith in any man's narrow construction of its letter."—"In that simple but sufficient faith," concluded the Dean, "Charles Dickens lived and died. In that faith he would have you all live and die also; and if any of you have learnt from his works the eternal value of generosity, purity, kindness and unselfishness, and to carry them out in action,

those are the best 'monuments, memorials and testimonials' which you, his fellow countrymen, can raise to his memory."—Surely this injunction can only be disregarded by the mercenary and those bent on self-illustration.

As a word by way of postscript, let me express a hope that the passage in what was written by me last week, regarding his opinion in matters of religious practice, may not be misunderstood as implying bitterness, bigotry or injustice on his part. It was merely with him an expression of the vast importance of sincerity in dealing with the most solemn and engrossing of all questions which can occupy human beings—a protest it may have been, however, intensified by the perpetual assaults of fanaticism, hypocrisy and spiritual pride, to which he was exposed. HENRY F. CHORLEY.

THE DUBLIN UNIVERSITY MAGAZINE.

Cork, June 21, 1870.

In the last May number of the *Dublin University Magazine* appeared an article under the title 'Waiters,' the perusal of which afforded me not more pleasure than surprise. Just five years ago I had myself written that article, and contributed it to another and a very different magazine. In the present current number I have now been equally pleased and astonished to find another production of my pen, under the name of 'Fashionable Hospitality.' May I ask if I have not fairly a claim on the editor of the *Dublin University* to state with whose permission he has made use of my compositions? R. WHATLEY COOKE TAYLOR.

THE FRANCIS-JUNIUS CONTROVERSY.

MORE than half a century has elapsed since Sir Philip Francis closed a life of turbulence by "dying like a gentleman," after "positively ordering that he should be buried as privately as possible, and at the least possible expense"; and now we are promised yet another addition to the *Junius* controversy in the shape of a publication that will give to the world for the first time certain evidence respecting the authorship of the Letters, which Sir Philip's descendants have hitherto withheld from publication at the instigation of prudential motives. Our own opinion of this special testimony will be given on its authorized appearance, but lovers of literary gossip will be pleased to hear that in the opinion of certain members of the Francis family, who have never doubted that their grandfather was the veritable *Junius*, and also in the opinion of the gentlemen to whom it has been confided for delivery to the world, this private evidence will finally settle a question about which so much has been said and written by scores of disputants. It will occasion surprise that the descendants of Sir Philip Francis have any information affecting the origin of the *Junius* epistles beyond what appears in Mr. Joseph Parkes's memoir of the knight, edited by Mr. Herman Merivale and published by Longmans in 1867. There is, however, good authority for the statement that notwithstanding the assiduity and vigilance of his researches the author of that biography neglected to secure the information which it might be imagined he would have made a first object of inquiry. For years Mr. Parkes delayed to complete and publish his work, from a desire that before its appearance death should have removed the critic who had repeatedly demonstrated in the *Athenæum* the insufficiency of the evidence in favour of Sir Philip Francis's identity with the mysterious letter-writer. Procrastination defeated the biographer's purpose. Death has no more respect for original authors than for their censors; and before the dreaded critic was in his grave, time had deprived the biographer of his vigour, and disqualified him for the completion of his enterprise. When Mr. Parkes had followed the opponent of the Francis-Junius claims to the silent world, his collections and unfinished book passed into the hands of the editor and publisher, who gave them to the world without having learnt all that they might have learnt from Sir Philip's representatives respecting the famous literary puzzle. Mr. Parkes's notion that

his case for Sir Philip's fame would have suffered from our critic's deliberate unfairness or strong prejudice demonstrates his ignorance of the temper and character of a writer who in all his literary labour made truth his first object. The value of the withheld evidence we have yet to learn; but when the new facts shall come under our judicial notice they shall receive the same full measure of justice which our former critic would have bestowed on them had they been submitted to his judgment. We would of course say nothing to deter the descendants of Sir Philip Francis from telling all they know; but we may question whether they would do their ancestor's fame a good service by demonstrating his authorship of the notorious epistles. So soon as the secret of their production shall be divulged all interest in the letters will be at an end. Let it be shown that Francis was indeed *Junius*, and henceforth no one will give another moment's thought to Warren Hastings's pugnacious rival.

MR. ELLIS'S PHONETIC NOTATIONS.

25, Argyll Road, Kensington.

OWING to absence from home, I have only just seen your correspondent's complaint (No. 2224, p. 775) that I have "used familiar symbols to express unfamiliar sounds; and, *vice versa*, used unfamiliar symbols to express the acknowledged sounds of words in the present day." This of course refers to the *palaeotype* which I have used in my treatise on 'Early English Pronunciation,' noticed in No. 2223. That notation was formed, in accordance with the wishes and practice of philologists, on a *Latin* basis, and was best adapted for my purposes in that work, intended for the use of philologists in all countries. It is also well suited to represent our ancient pronunciation. Its disagreement with modern English habits serves to show how great the change of pronunciation has been. But for the representation of received modern English and of our dialects, *palaeotype* is, of course, altogether unsuitable. To meet this case, I have prepared my *Glossic*, which is constructed on a purely *English* basis for the received pronunciation, and appropriate foreign, chiefly German, symbols as most closely allied to English, for the additional sounds required. This system I have recently explained to the College of Preceptors, the Society of Arts, and the Philological Society. It is intended to be subsidiary to our ordinary spelling, which I wish to leave intact, enabling us to accomplish what the dislocated phonetic intentions of that orthography have rendered impossible. This, I think, will meet your correspondent's difficulties. I will not take up your space by special explanations, but I should be happy to furnish him or any of your readers with particulars on application. ALEXANDER J. ELLIS.

MRS. NORTON ON DICKENS.

THE following poem on Mr. Charles Dickens, by Mrs. Norton, appeared in the *Athenæum* in 1841, and in Schloss's *Bijou Almanack* for 1842. It deserves reprinting at this moment:—

Not merely thine the tribute praise
Which greets an author's progress here;
Not merely thine the fabled bays
Whose verdure brightens his career;
Thine the pure triumph to have taught
Thy brother-man a gentle part,
In every line of fervent thought
Which gushes from thy generous heart:
For thine are words which rouse up all
The dormant good among us found—
Like drops which from a fountain fall
To bless and fertilize the ground!

RAM COMUL SEN.

THE following extract from a letter written after the death, in 1844, of Ram Comul Sen, grandfather of Keshub Chunder Sen, may prove interesting:—

"My acquaintance with Ram Comul commenced towards the end of 1810. He was then in the service of Dr. William Hunter, and, amongst other duties, was the managing man of the Hindustani Printing Press, of which Dr. Hunter was the principal proprietor. At that date, Dr. Leyden and

myself joined Dr. Hunter in the property; and when that gentleman and Dr. Leyden went to Java early in 1811, they left the press under my charge, nominally at least, for I was a young man little acquainted with the business of printing, and the real conductor and superintendent was Ram Comul. Dr. Hunter and Dr. Leyden both died in Java, and the press came almost entirely into my hands. I was joined by Capt. Roebuck, Ram Comul continuing to conduct, to our entire satisfaction, all the business details until 1828, when the establishment was transferred to other proprietors. He was also at the same time Sircar to the Asiatic Society, of which I was Secretary; and these duties and occupations brought us daily and hourly together, and afforded me every opportunity of knowing his ability, integrity and independent spirit. I esteemed and loved him, and trusted him with the management of my private affairs, which benefited by his regulation of them much more than by my own. We had many objects in common. Although he had not had time to make much advance in Sanscrit, he was deeply interested in the language and literature and in its professors. He was an excellent Bengali scholar, as you know; and these acquisitions, and his connexion with the Asiatic Society, of which he eventually became the Native Secretary, fostered in him that love of knowledge which was one of the peculiarities of his character. In the course of time he became Dewan of the Mint, and, about the time I left Calcutta, Cashier of the Bank. I left India in 1833; a period of twenty-three years, therefore, had passed since I had first known him, and during the whole of that time I found him uniformly and consistently intelligent, indefatigable, upright, calm. I never for one instant saw him slow of comprehension, weary of labour, discomposed or angry; and I never had, nor do I believe any one connected with him ever had, a momentary doubt of his probity, notwithstanding the large pecuniary interests which were in his keeping. His labour in the Mint was at most times intense, for ten and twelve hours a day, yet he was always cheerful and alert, and truly placed his happiness in the faithful discharge of his duty. To me he was of infinite value as an adviser in all my intercourse with his countrymen, and as a colleague upon whose judgment and discretion I would always implicitly rely, and whose personal regard and just appreciation of my motives secured me his assistance and support. This was especially the case in the management of the Hindu College, of which, as well as myself, he was an active member. In short, in the press, in the Asiatic Society, in literary pursuits, in public and private business, in the Mint, in the College, we were constantly united; and it must ever be a subject of grateful recollection to recall the long and uninterrupted cordiality with which through so many years our objects were the same. There were very few persons in Calcutta from whom I felt it so painful to part as from my friend Ram Comul Sen, and it was some though an inadequate compensation to maintain with him a correspondence upon subjects in which we still continued to take a common interest.

"H. H. WILSON."

THE HAURAN RUINS.

DR. BEKE writes to us to confirm Mr. Freshfield's opinion respecting the comparatively recent date of the Hauran Ruins. "I beg leave," he says, "to refer to page 228 of my wife's work, 'Jacob's Flight, or a Pilgrimage to Harran,' &c., published in 1865, where it is stated, on the authority of the learned Orientalist and traveller Dr. Wetzstein, that most, if not all, of the ruined cities owe their origin to the Gassanides, a powerful but almost unknown Christian people of Himyaritic extraction, who were among the first converts to our religion. As Mr. Freshfield appeals to the Comte de Vogüé and Mr. Fergusson as expressing their belief in the Roman origin of those ruins, I feel it to be only due to my friend Dr. Wetzstein to refer to his statements on the subject contained in his 'Reisebericht über Hauran und die Trachonen,' Berlin, 1860, (see especially pp. 103 and 116).

"In the annals of Hamze el Isfahani more particularly Dr. Wetzstein finds that these Christian Gassanides were a famous race of builders. Jebel the First, the founder of the dynasty, whose reign commenced about A.D. 135, erected Kréye (the 'City') in the south of Hauran, with Jillick and numerous cisterns; the second sovereign, Amr the First, built Deir Eyub (Job's Monastery), Deir Hali and Deir Hind, with many other monasteries; and the third king, Ta'lab, founded Akka and Sarh. And so the Gassanide monarchs kept on building all over the country till their kingdom was swept away by the Mohammedans whilst still flourishing."

College Park, Belfast, June 16, 1870.

FOR a full reply to the strictures of Mr. Freshfield on my researches in Bashan, I need only direct attention to the Preface to the new edition of my 'Five Years in Damascus,' just published by Mr. Murray.

I agree with Mr. Fergusson and the Count de Vogüé that there are many remains of Roman buildings in Bashan; but besides these, I saw there in every town relics of primeval architecture, entirely different in style and character from Greek or Roman. Mr. Fergusson never saw them, for he has never been in the country. I did not, therefore, characterize him as a "superficial observer"; neither did I apply these words to Count de Vogüé; but I did apply them to Mr. Freshfield. I gave my reasons for so doing, and hitherto I have seen no ground for changing my mind.

The sentence which Mr. Freshfield extracts from my book on the 'Giant Cities' forms part of a long description. Its real meaning can only be understood when it is read in connexion with the entire context. To isolate it, as Mr. Freshfield has done, is contrary to the first principles of criticism, but is characteristic of his mode of interpretation.

Whether I was or am editor or author of the 'Handbook for Syria' has, I apprehend, nothing to do with the present controversy; and Mr. Freshfield may save himself the trouble of speculating on that point. The accuracy of my descriptions and soundness of my conclusions, as regards the cities of Bashan, must be judged of independent of anything I have written elsewhere, and independent too of what Mr. Freshfield is pleased to call my "quasi-official position among travellers."

J. LESLIE PORTER.

THE "DANTE DE' VENTI."

Newington Butts, June 18, 1870.

PROF. SCARABELLI, of Bologna, has now reached to the twenty-sixth canto of the *Inferno*, in printing his 'Dante de' Venti,' so called from nineteen of the most famous codici in Italy contributing their *varianti* to the illustration of the text, which is that of the codice membranaceo of the University Library, presented by Pope Benedetto the Fourteenth (Lambertini), who was a native of that city. Batines, in his 'Bibliografia Dantesca,' mentions the existence of this codice along with another in the same library, but the description of it, which was promised in an appendix, never appeared. It is a small folio on parchment, written in the Italian-Gothic character, with rubrics and coloured initials, as noticed in my volume of 'Contributions,' p. 42. The text is well deserving of the reputation it has acquired, and may be considered as one of the best extant. It does not differ much from the received text of the poem, its variations being mostly in the forms of the same words, as is the case with *varianti* generally, yet there are a few exceptions to these which have given rise to many critical and philological remarks by the erudite Professor. One of the prevalent peculiarities in the orthography is the occurrence of *c* for *t*, in words where the latter is doubled, as in *tutto*, *tutti*, *dritto*, *deritta*, *difetto*, &c., which are here written *tucto*, *tucti*, *driceto*, *dericta*, *difecto*, &c. Occasionally there is a tendency to reproduce Latin forms, as in *obscura* for *oscura*, *humani* for *umani*, *honore* for *onore*, and in other similar cases. Mere verbal variations dependent on local dialects, or other trivial causes, and which do not affect the

meaning of the poet, are comparatively of little moment, and, except as regards the history and affiliation of a codice, may be dismissed in few words.

But in either of those three classes into which *varianti*, strictly so called, may be divided—those which express different shades of the same meaning approximately—those which express different ideas—and the intermediate class in which, though the fundamental idea be the same, yet the manner of expressing it is so different as to suggest doubts of their authenticity, these require the exercise of much judgment, and an unbiassed criticism which has only for its object the attainment of truth. There are also many historical and geographical questions involved in *varianti* which can only be solved by historical and geographical investigations, or by what at the time was received as history, and believed to be geographically true. In reference to Italy and some few other European countries, Dante always wrote from his own personal knowledge; and here, therefore, the readings of codici are of secondary importance to geographical facts. If there was any one branch of science more than another of which the copyists of codici were ignorant it was geography; nor are Dante's commentators for the most part well up in this subject even now, notwithstanding the increased facilities afforded for local investigations. When Prof. Scarabelli has completed his most laborious labour of love, in which all Dantophilists will bid him "God speed," his work will afford an almost unlimited field for philological speculation, and for the exercise of minute criticism. H. C. BARLOW.

THE ITALIAN REVIEWS.

Florence.

THE Italian Periodical Press has made great progress during the last ten years. We cannot say the same for the Daily Press, for, with the exception of the ultra-Catholic papers, the *Unità Cattolica* and a few ultra-moderates, such as the *Perseveranza* and the *Opinione*, whose sheets are full of interesting matter, general information and tolerable correspondences, the majority of newspapers printed here are mere vehicles for party squabbles, nay, for personal antipathies and ambition. Of the actual life of the country, its literary, industrial, commercial and mercantile pursuits, these papers tell us nothing: an occasional theatrical criticism or review of a new book you may find in the appendix, but even these are coloured by the fact of the author or actor being black, white or red. A deputy in the chambers told us this week that he could count 150 ex-ministers and as many aspirants—that each of these individuals could calculate on one or two votes apiece, and the most influential on twenty. This may account for the number of newspapers which exist here, whose circulation is limited to the few individuals who believe in the special crotchet upheld, or special person in favour for the hour: whose writers are consequently badly paid, or not paid at all, and whose span of life is precarious always, and generally short. But outside and above politics there is gradually being formed an atmosphere where thinkers, weary of perpetual strife, take refuge, and try to render it intelligible that the welfare of a country may depend on other circumstances than the innings of one or the outings of one or another minister.

In America, Germany, England, books are written by thousands, publishers found to print and a public to devour them: but here, where perhaps Manzoni, Guerrazzi and Cantù may keep life in their bodies by the toil of their brains, but where Ferrari, whose every work is eagerly produced in France, can find no publisher,—and where Cattaneo died with sixpence in his pocket, only three alternatives are left to those who have, or fancy they have, something worth saying—to keep silence, or print at their own expense, or "write for reviews." Even this resource is merely an intellectual satisfaction, for we have known 100 francs to be offered for articles which, translated, have been paid for at a guinea a page by the best English quarterlies; and when articles are paid for here the price varies from 16 to 60 francs per sheet. Nevertheless,

Italy can now boast four or five first-class reviews, whose contents will bear comparison with any published on the Continent, the *Revue des Deux Mondes* alone excepted.

At the present moment the *Nuova Antologia* stands at the head of the list, and is worthy to bear the same name as the old *Antologia* founded by Viennese in 1830, which served as a literary battle-field for patriots,—Gino Capponi, Tomaseo Mazzini, Guerrazzi, Colletta,—to fight the first battles for liberty. The new *Antologia* is now in its fifth year, and grows better as it grows older. Articles on finance, by Minghetti, on judicial reform by Bonghi, sonnets and tales by Dall' Ongaro and Bersezio, who as tale-writers are about the best we have; exhaustive articles on education, now from one, now from another point of view, by Guerzoni and Gabelli; artistic and musical notices by the best critic in Florence, D'Arcais, appreciative reviews, and even fair translations of English and American poets, an occasional article from the pen of Selvatico, the Venetian Ruskin, notices and explanations of the latest scientific discoveries, especially when applicable to industry, make the appearance of each number an event to be looked forward to, an event unfortunately too long delayed at times, as punctuality is not a virtue of Italian publishers. The politics of the *Antologia* are decidedly moderate, but as they are confined to the *Rassegna Politica*, or colour a special article such as that on universal suffrage in the present month, readers are not haunted at every step by opinions which may clash with their own.

The *Rivista Europea*, which the *Athenæum* has often referred to of late, stands next in importance, although it is a new review. Conducted by De Gubernatis, late editor of the *Rivista Contemporanea*, for erudition it takes precedence of the *Antologia*,—'Scenes from the Prehistoric Life of Northern Italy' and the 'Indo-European Woman' remind us of the articles that used to appear in the *Politecnico* when conducted by Cattaneo. The tales are middling, the economical reviews excellent, the poetry above par; its chief merit consists in foreign literary, artistic and scientific correspondence and reviews; politics occupy very few of its pages, and are on the whole liberal.

The *Rivista Contemporanea*, so long the only literary review in Italy, has at last come to a close. The *Rivista Bolognese* and *Rivista Sicula*, though local reviews, can boast of articles from the first pens in Italy, and do not confine themselves by any means to local interests. 'The Arabic Epigraphs' (in Sicily), by the noted Orientalist, Michele Amari, which runs through seven numbers of the *Sicula*, will be read with interest by all his fellow workers.

The *Civiltà Cattolica*, published in Rome, was much more entertaining and instructive before Mentana raised the hopes and the Council flattered the ambition of its writers. There one could learn the doctrines of Holy Mother Church as they stand to-day; ascertain how far she accepts and how far rejects science and progress; but now half the number is devoted to the most grotesque 'Historical Scenes in 1867,' and the remainder to dogmatic affirmations of Infallibility. One merit this review possesses over all others in Italy—its *Cronaca Contemporanea*. Do you want a Papal allocution, or a Cavourian speech, a Mazzinian proclamation, a specimen of Garibaldi's oratory uttered on any day of any year since 1860?—take a file of *Civiltà*, turn to the *Cronaca*, and there you have your fact, document or notice, chapter and text.

The *Rivista Universale*, published in Genoa, is also a Catholic review, extremely earnest and well written, and must now pass as heterodox at Rome. "As he said of Lacordaire, we say of Montalembert: we had a King, and we have lost him," (see March number) are words which will scarcely please the ears of Pio Nono.

Law, Medicine, Science, Agriculture, have each their separate organs, directed, as is not always the case in other countries, by men who are at the head of their respective professions—*Il Politecnico*: *Giornale dell'Ingegnere Architetto Civile e Indus-*

triale (Milan).—*Il Nuovo Cimento*: Giornale di Fisica, Chimica, e Storia Naturale (Pisa).—*Lo Sperimentale*: Giornale Critico di Medicina e Chirurgia (Florence).—*Rivista di Agricoltura, Industria, e Commercio* (G. P. Vieusseux, Florence).—*La Legge*, &c.; while from the *Giornale Arcadico di Roma*, the *Atti del Reale Istituto Veneto*, the *Rendiconto del Reale Istituto Lombardo di Scienze e Lettere*, we glean the thoughts, discoveries, and dreams of students, travellers, theorists, and experimentalists. Weekly and monthly magazines and reviews on education and agriculture abound; and believing, as we do, that on public instruction and the diligent, intelligent culture of the fertile but neglected soil depends the future of this country, we are glad to see that those publications are eagerly sought in the public libraries and reading-rooms, set on foot by private subscription in even the smallest towns throughout the provinces.

J. M. W.

THE BRITISH MUSEUM.

THE Annual Return (274) to the House of Commons, giving accounts of the British Museum, has been published. It states the total number of visits to the various departments, including those of Readers, to have been in 1869, 554,427, i. e. nearly 9,000 more than in the previous year. The Department of Printed Books has been largely and laboriously occupied in cataloguing, marking and stamping volumes, including the writing of 71,048 title-slips; nearly 15,500 volumes have been sent to the binder; 1,313,832 books have been returned to the various sections of the Library, having been used in the Reading Rooms. The number of readers is about 356 a day, each of whom appears to have consulted 13 volumes; 32,000 odd volumes and pamphlets have been added to the Library, besides 26,000 odd parts of volumes. The most remarkable acquisitions to the Library are a quarto volume of Pageants, consisting of 32 works, being original, and in some cases unknown, editions of Lord Mayors' Pageants, and Poems, composed by A. Munday, Dekker, Middleton, Churchyard, &c., and printed in the reigns of Elizabeth and James the First; some interesting books on Mexico, and upwards of 1,000 volumes of Chinese works of interest to the student of history, chronology and antiquities.—The most noteworthy additions to the Department of Maps and Drawings are a photograph of the Mappemonde, made in Venice, 1457-59, at the instance of Prince Henry the Navigator, also of a Bianco's Atlas, Venice, 1436, 10 sheets. One of the special points of interest in this atlas is that it comprises the earliest full delineations of the island of Antillia, supposed to indicate America.—The Department of Manuscripts notes progress with catalogues, likewise acquisitions, as follows: "*Somme le Roy*," composed by Friar Laurent, confessor to Philip the Third of France, 1279, with miniatures, painted by a French artist, c. 1300,—a Latin Bible, illuminated by the monks of Stavelot, 1097, with a catalogue of the library of the monastery in 1105, in the ancient binding,—the English commentary on St. Matthew, commonly ascribed to Wycliffe, fifteenth century,—a register of charters and title-deeds of the family of Beauchamp, Earls of Warwick, from temp. Henry the First to the latter part of the reign of Richard the Second, with indexes by Dugdale,—original depositions of witnesses, with letters of Sir C. Hatton and others; connected with proceedings on a charge of treason against the Earls of Arundel and Northampton, 1585, likewise letters and papers of the latter Earl, found in his chamber in the Tower after his death by violence,—original papers of the families of Osborne, Dukes of Leeds, and Godolphin, including many letters and documents relating to the impeachment of Thomas, Earl of Danby, in 50 vols.,—original log-books, order-books and correspondence of Sir J. Norris, when serving under Rooke and Shovell, 1704-5, 37 vols.,—session and corporation books of Dover, from the fourteenth to the eighteenth century, including account of the passage-boats to Calais, 12 vols.,—portions of the original MS. of Hogarth's '*Analysis of Beauty*,' with his autobiography and letters con-

nected with his works, 6 vols.—The Department of Oriental MSS. has acquired 192 MSS., including two collections of Japanese MSS., one formed by A. de Siebold, the other by P. F. de Siebold, referring to the history, constitution, laws, literature, &c., with drawings illustrating manners, arts and natural history of the country,—a large richly-illuminated copy of the Coran, thirteenth century, displaying on every page headings or marginal ornaments, in exquisite taste, finish and surprising variety.

The Department of Oriental Antiquities notes the acquisition of 84 objects, including the wooden palette of a scribe and the top of a flabellum, presented by A. W. Franks, Esq.,—likewise figures, vases, beads, sarcophagi, tiles, scarabei, Babylonian cylinders, &c.—The Department of Greek and Roman Antiquities reports the improved arrangement of some of its marbles, and the acquisition of various bronzes, which we have before described,—a collection of Phœnician fictile vases and other antiquities found at Dali, Cyprus: this pottery is nearly identical with the earliest specimens of Greek vases found at Mycene, Athens, &c., and not until lately discovered in Cyprus,—also vases with paintings and inscriptions obtained from Athens.

The Department of British and Mediæval Antiquities notes the acquisition of various objects, comprising implements in stone and bronze, including a spear-head of very rare type, and a chisel probably unique, found under a large stone at Plymstock, presented by the Duke of Bedford,—a large crescent-shaped gold ornament, found in Carnarvonshire,—a gold armlet from Little Chart, Kent; another, Romano-British, from Newport Pagnell,—a fine series of bronze implements and weapons, found in Denmark, from the collection of Mr. J. J. Worsæ,—an Anglo-Saxon sword, from Waterbeach, Cambridgeshire,—a very curious silver ornament, probably part of the mounting of a shrine, found in the Thames, engraved with Anglo-Saxon runes, not deciphered,—an Irish bronze bell,—two colossal stone figures from Easter Island. With the Slade Fund 94 specimens of glass have been bought, comprising antique, oriental and mediæval examples. The Christy Collection has been arranged and augmented by gifts of implements and casts, obtained by donation, purchase and exchange.—The Department of Coins and Medals reports progress to a great extent in cataloguing, arranging and describing: also the acquisition of 1,124 articles, 327 of which are Greek, 305 oriental, including of the former a drachm of Diodatus, tetradrachms of Heliclos, Philoxenes and Strato,—a new variety of the gold Stater of Arsinoë II.,—and 114 Greek Imperial coins, some of which are very rare,—of the Roman, a rare unpublished coin of Maximian Hercules,—of mediæval and modern articles, a collection of rare French copper coins struck during the First Republic,—a very rare ten-ducat piece, struck at Hamburg, in 1694,—a very rare dollar of Ravensberg, 1624,—English, an Anglo-Saxon gold coin, with a Runic legend, and a very rare noble of Edward the Third.

The Departments of Natural History have been augmented by 17,000 specimens; of these 8,979 have been registered by the Department of Zoology, 7,226 by that of Geology, 885 by that of Mineralogy. Abundant stuffing of skins has been carried on; room is still demanded, and complaints occur of lack of convenience for examining the specimens.—In the Department of Zoology the following catalogues have been printed: 1. of Carnivorous, Pachydermatous and Edentate Mammalia, by Dr. J. E. Gray; 2. of Dermaptera Saltatoria, by Mr. F. Walker, Parts 1 and 2; 3. Hand-list of Genera and Species of Birds, Part I., by Dr. G. R. Gray. Some highly-interesting specimens have been acquired in this department, including a large collection of mammalia from Abyssinia, formed by W. Jesse, Esq.,—six plaster casts of aborigines of Australia,—a large series of Abyssinian birds,—472 specimens of fishes from Algeria, the Caspian, Abyssinian, Suez, the Seychelles, Zanzibar, Tasmania, Peru, Magellan Straits,—reptiles from Persia, India, Ceylon, including two new snakes, the Seychelles, Abyssinia, the Gaboon, Peru, Bahia,

—a considerable number of interesting insects, sponges and shells from many parts of the world.—The Department of Geology has been as active and almost as fortunate as its sister department.—The Department of Mineralogy has acquired 885 specimens, including the great specimen of Ava Rubellite, presented by C. S. J. L. Guthrie, Esq.,—and the nugget of platinum, presented by H. F. H. the Grand-Duke of Leuchtenberg. The difficult and valuable examination of meteorites in the laboratory has been continued, and among other results of the working of the laboratory is the discovery, in the Breitenbach meteorite, of silica crystallized in the Rhombic system, with a specific gravity lower than that of quartz. The collection of meteorites has been enriched by twenty-one new falls.—The Department of Botany has obtained a considerable number of new specimens, largely from the collection of the late Mr. Ward, 2,000 plants from Abyssinia, 3,094 from South Africa, 900 from Ingermannland, a great many from India, Malacca, Australia, the Feejee Islands, North America, Nicaragua, the Andes, &c.

The Department of Prints and Drawings reports progress with the Catalogue of English Satirical Prints, the re-arrangement of the Slade Collection, the English Historical Prints, and Early English portraits,—the classifying of the works of John Smith, Frye, Earlom, Strange, Woollett, J. H. Robinson, Doo, John Burnet, and of prints after Lawrence, West, &c.; also that carbon-prints, after drawings by Fra Bartolomeo, Pesello, Raphael and A. Dürer, 503 in all, have been arranged. This plan affords the student an opportunity for comparing all the best works of the masters; likewise the arrangement of modern French prints in eight volumes, including the works of Delacroix, Decamps, Flammeng, Gérôme, Girodet, Tissot, Legros, Meissonier, Scheffer and Prud'hon, and the mounting of a great many other works. Among the acquisitions of this Department may be named the gift, by Mr. Anderson, of the annual catalogues of the exhibitions of the Society of Artists, which was founded by Hogarth and others, illustrated by 669 drawings and prints, many of them very rare and curious, with notes by the donor; also Edwards's '*Anecdotes of Painters*,' similarly illustrated. The purchase of many drawings and prints in various Italian, German, Dutch and Flemish, French, Spanish and Portuguese, and English works.

Literary Gossip.

MR. ELWIN'S '*Pope*' will soon appear. The first volume will be published in November, and after that a volume will issue from the press in every second month until the work is complete.

EX-PRESIDENT JOHNSON is said to be engaged on a history of the events of his term of office.

'LOTHAIR' has been successful in America. It is said that 25,000 copies have been sold, of which a single firm—the American News Company—account for 5,000 copies. A travesty of the novel is to appear at Boston.

SHORTENINGS of the titles of books sometimes lead to odd results. In the June number of our most useful and well-conducted contemporary, the *Bookseller*, is the entry, "*Piers the Ploughman*, by Longland and Skeat, vol. 2, &c." This is like '*Hamlet*,' by Shakspeare, Clark and Wright!

It is understood that Mr. Goldwin Smith is writing in *The Nation*.

MR. WILLIAM J. THOMS has nearly completed a small volume on Longevity, in which he will examine several of the more remarkable cases, and suggest some hints for testing instances of alleged centenarianism.

MR. WELLS, the American Revenue Commissioner and author of the Report now being published by the Cobden Club, will have to quit office in a few days on account of his Free Trade views. The *New York Nation* says that "his being dropped is as distinct a step towards barbarism as if Mr. Boutwell were to begin to keep his accounts by notches on a stick."

MR. LLOYD, the Scandinavian hunter, promises a considerable fund of amusement to his readers in his new work on peasant life in Sweden.

WE regret to hear of the death of Mr. Evans, sen., of the firm of Bradbury & Evans.

MR. BELLEW, on Wednesday evening, gave a reading at the Music-Hall, in Store Street. The pieces read were from 'Edwin Drood' and from 'Zenobia,' a new tragedy, by Mr. W. Marsham Adams.

AN instance of the low state of scholarship in the United States is furnished by the reprint of Mr. C. D. Yonge's English-Greek Lexicon. Mr. Yonge's book is not a very good one, but it deserved better treatment than it has met with at the hands of the American editor, who has tacked on to it Mr. Arnold's translation of Pillon's 'Synonymes Grecs,'—an indifferent translation of a very poor book. This strange addition reminds us of Prof. Anthon's republication of Messrs. Liddell and Scott's lexicon with "improvements from Donnegan and Dunbar."

MR. GROSART promises the completion of his edition of Lord Brooke's Works in November. Our literary men's long neglect of Lord Brooke has often, and rightly, been a subject of complaint in Prof. Brewer's lecture-room. Mr. Grosart also promises during the autumn Bishop Bale's comedy of 'The Temptacyon,' Lord Bacon's Poems, and Jeremy Taylor's Poems.

MR. ARBER has Lever's Sermons in the press. They give an admirable picture of Henry the Eighth's time.

MR. J. A. GRANT, the African traveller, is trying to get the derivations and explanations of the wonderful-looking names of the trees and plants he collected when with Mr. Speke. Almost all of them have been identified by dried specimens, but the meaning of the names is a harder matter. Our linguists are not up to our botanists.

THE Committee of the International Congress of Archaeology and History, which is to meet at Bâle in September of this year, are issuing programmes of the Congress and cards of membership.

WE believe no new sect of Christians has before been formed in India. Now, at Rangoon, a sect is reported as Edgites, named after a Mr. Edge, and combining the practices of the Baptists and the Plymouth Brethren. Is not this an American sect, however?

THE American demand for popular preachers supplies a hint of what may happen when international copyright confers on English authorship a marketable value across the Atlantic. It is said that the Rev. Newman Hall has just declined an offer of 1,600*l.* a year from a Chicago congregation. A new era will dawn for authors when American compete with English publishers for their favours.

SOME particulars about the life of Grandillon, the tutor of Descartes, have been discovered in the library of Tours. It seems that he was Professor of Physics, at Orleans, in 1617,—of Theology, at Paris, in 1625,—and, finally, rector of the college at Alençon, where he died on October 12, 1631.

THE second volume of George Gascoigne's poems, just issued as a volume of the Roxburghe Library, completes the collection of his writings in verse and "poetic prose," so far as they are extant. It contains 'The Glasse of Government,' 'The Princely Pleasures at Kenilworth,' 'The Hermit's Tale, pronounced at Woodstock,' 'The Steel Glas,' 'The Complaint of Philomene,' 'The Griefe of Joye' (a series of elegies now first printed), the poems from 'The Art of Hunting,' 1575, and a variety of miscellaneous pieces. It is curious to observe in the Index and Notes at the end of the volume the large number of words and phrases which do not occur in our dictionaries and glossaries. Philologists should note this.

DR. WALLER, Clerk of the Rolls Court in Dublin, is about to issue his works in a collected form, under the title of 'Revelations of Peter Brown.'

THE Dublin Steam Printing Company have in hand 'The History of East Anglia,' by Leigh Hunt, also a new work by the author of 'Harmony in Religion.'

THE number of comic papers in Ireland is rapidly increasing. A penny comic weekly is about to be started in Dublin, entitled *The Knight Errant*. The cartoon and frontispiece, which represent a second Quixote in armour, are both to be tinted. A fourth journal of the kind, *The Shillelagh*, has been announced, but will not appear for some time.

MR. KELLY, of Dublin, is issuing a Catalogue of 'Books relating to Ireland.'

AMONG Irish poems we may note an ecclesiastical poem of the present day. It is dedicated to the Fathers of the Oecumenical Council, and is entitled 'Monsignor Melchisedec.'—Mr. G. W. Robinson, author of 'Iona, and other Sonnets,' has a new volume in progress, entitled 'Loveland.'

THE Royal Academy della Crusca, by delegation from the heirs of Prof. L. Mario Rezzi, has established a prize of 2,500 lire for the best Italian prose work which shall be sent to the Academy not later than the 1st of May, 1871. The work is to be classic in style, and written in pure Italian, but in simple not in affected language, and the competitors must choose some subject for treatment the discussion of which may be useful and likely to contribute to the progress of civilization.

SIGNOR CESARE CANTU's last work, 'Conferenze Popolari' (Milano, ditta Agnelli, 1870), in which all classes of society may find useful advice and suggestions, has met with so much success that a second edition of the work is already announced. The first edition consisted of 4,000 copies.

PROF. FORTUNATO DEMATTO has published, at Innsbruck, a new philological work on the Italian language, entitled 'Origine, elementi e formazione della lingua italiana.' It forms a *résumé* of the labours of Fuchs and Diez, whose works have not as yet been translated into Italian.

'IL SECOLO CHE MUORE' is the title of a new novel by Signor Guerrazzi, which will shortly be published at Milan.

AMONGST works of fiction recently published in Italy are 'Paolina,' by Signor Antonio Baccaredda; 'Rachele,' by Signor Ippolito Tito d'Aste; 'Capelli di Morta,' by Signor Carlo Volterra; and a strange work, 'L'Umana Commedia,' by Signor Raffaele Garagnani. Earlier in date, but specially worthy of mention, are the 'Gobbo di Rialto' and the 'Papà liberale' of Signor Vollo, and the 'Capitan Dodero' and 'Santa Cecilia,' of Signor Antonio Barrili, whose last novel, 'I Rossi e i Neri,' appears in the *Corriere di Milano*.

SCIENCE

Catalogues of Reproductions of Objects of Art in Metal, Plaster, and Fictile Ivory, Chromolithography, Etching and Photography, selected from the South Kensington Museum, and various other Public and Private Collections, for the Use of Schools of Art, &c. (Eyre & Spottiswoode.)

EVERY day seems to bring forth new applications of science for the promotion of Art. Instead of our having to journey to Florence or Pisa, to see the metal doors of Ghiberti or Pisano, or to Norway to examine the Runic woodwork of the doors of the churches of Flaa and Sauland, modern science has created for us modes of reproduction so perfect that it is impossible to distinguish the copy from the original. We are not aware of any published account, in this country, of the various methods in use at the present time of taking plaster casts on a large scale. The 'Panorama of Art and Science' of 1815 contains articles on Plaster Casting, as does also the *Penny Cyclopædia*; but foreigners have paid greater attention to the compilation of works on this subject; and detailed information of some of the processes that we shall describe can be found in 'L'Art de Moulter en Plâtre, Carton, Carton-Pierre, Cire, &c.,' by Messrs. Lebrun and Magnier; and a full description of the paper process exists in a little pamphlet by M. Lottin de Laval.

There are five important and different methods for making moulds of objects; and we propose first to describe each process, next to compare their cost, both as regards material and labour, and finally to state the results which these five methods each produce, in reference especially to the reproduction of large objects.

We commence with the Plaster-process. The plaster is applied when in a plastic state to the object being cast, in small portions. In the easiest, that is, the least deeply cut work, the mould should never exceed a size of two superficial feet. In undercut work, the moulds become small and numerous, and herein lie the principal objections to this method. When three or four moulds have been made, they are brought together side by side, fitted, and then screwed into one block by a backing of stout strips of wood. Casts can now be taken from these combined moulds, and by rendering the porous plaster impervious to damp, &c., by washing it and soaking it in a solution, as many as 100 good reproductions can be obtained. It will now be seen that the surface of the cast taken is covered with indications

of the joins of the moulds. In a large work, and more so even in a small and highly-carved one, these junctures are frequent, and, not being a part of the original, they have to be got rid of in the fac-simile. To do this, scraping is resorted to, and unless this operation be entrusted to the dexterous performance of an experienced workman, of whom there are but few, the copy suffers much harm. In any case, the operation is degrading to the cast. In Clay-squeezing, another process, as in the plaster system, the clay is applied in a plastic condition to the object, and, the mould being made, is withdrawn to become dry and hard. The mould is then fitted on to the object again, and the portion of the object adjoining that already covered by the first mould is operated upon. When the whole surface has been taken the cast is made. Again the ridges showing the junctures of the moulds appear, and have to be scraped down. The nature of clay is inferior to plaster, and certainly prevents its use in delicate work. Thus clay moulding is only useful for coarse, rough-and-ready work.

We now come to the Gelatine process. The first step necessary is to obtain the backing of plaster which is to contain the gelatine. To do this, the object is covered with rolls of clay, upon which is built up the plaster back. This, when set, is withdrawn; the pieces of clay are knocked off the surface of the object, which is washed over with an alcoholic preparation. The plaster backing is then placed on to the object, and a hole near the top of the backing is made, as well as a second one near the bottom. Into the lower hole, a bent tube is inserted, and through this tube is poured the gelatine. It is obvious, therefore, that, rising in its plaster casing, the gelatine drives all the air before it, and does away almost entirely with the air-holes which occur in other processes. When the gelatine is cooled the plaster backings are withdrawn, and the gelatine moulds are pulled off. The flexibility of the material greatly assists the withdrawal of the mould from very deeply carved surfaces. In moulding an object having three, four or more sides, the gelatine may be made to cover the whole of it in one piece, and when cooled, by ripping the mould up with one bisecting cut, can be easily removed. The larger extent of surface, which the gelatine mould can cover, does away to a great extent with the indications of junctures which we have pointed out appear in reproductions from plaster and clay casting. In fact, where ten and even twenty plaster moulds are absolutely required, one large gelatine mould generally answers the purpose, and produces better results.

The fourth system is by Gutta Percha. The material is by boiling converted into a flexible state, and by applying it with the hand to the object to be cast in small portions, and working piece into piece, an effective and rapidly-made mould is produced, showing no junctures in the case of small objects, which necessitate but one mould, and but few junctures comparatively in the largest works. When the mould, which may be of any convenient size, is removed and allowed to become hard, it is probable that it will exhibit a tendency to curl. To guard against this, strips of iron are placed at the back of the mould, and these keep it rigid.

In favour of the last process, viz. that of Paper-casting, not much can be said. It consists of

covering the surface with strips of thin paper, and working them into the carving by pressure, then of pasting over them and laying upon them other strips until a sufficient thickness of mould has been procured. The mould, however, from the mode of its production and from the nature of the paper, is very inferior to either plaster, gelatine or gutta percha moulds.

With regard to the expense attending each process:—In the first (plaster), the labour is considerable, the material fairly cheap. In the second, the coarser nature of the material (clay) necessitates a ruder and therefore less expensive manipulation, while the clay itself is very cheap compared with any other moulding material. In the third process the labour is much less than the first; the gelatine, by thorough cleansing and re-boiling down, being available more than once for use, is, perhaps, on the whole, cheap, although its primary cost is high. In the fourth, the labour is reduced to a minimum, but the gutta percha is expensive. In the fifth (paper), the labour may be considered equal to a mean between the plaster and gelatine moulding; the paper is cheap.

In our opinion the general results obtained should be classed in the following order: 1, casts from gelatine moulds; 2, from gutta percha; 3, from plaster; 4, from clay; 5, from paper. But we must guard against any false conclusions. In certain cases, from the nature of the material of the object to be cast, and from the delicacy of the work, plaster is best for making moulds: we, therefore, would say that as regards the production of fac-similes, gelatine, gutta percha and plaster moulds possess equal advantages. But this is our opinion only in regard to methods for casting on a large scale. In delicate work gutta percha cannot be employed without the risk of damage to the object which is being cast.

One word upon the question of the effects of temperature upon the various methods above stated. In a temperature above eighty degrees gelatine moulding cannot be used, and possibly both clay, being more rapid than plaster, and paper would be preferable for adoption.

WEATHER CYCLES.

UNDER this heading in the *Athenæum*, No. 2225, I find the following: "The actual occasion of the waves of terrestrial temperature is to be found among the red prominences of the sun." I quite consent to the theory of Prof. Piazzi Smyth as to cycles of temperature, but I have my doubts as to the protuberances being on the sun. The following, taken from *Nature*, No. 33, will enable me to explain the grounds of this doubt. 'Spectroscopic Observations of the Sun,' No. VI., by J. Norman Lockyer, F.R.S.: "Which is also a bright line, and often is seen bright in the chromosphere, and then higher than the sodium and magnesium lines, when they are visible at the same time; and the question arises, must we not attribute these lines to a substance which exists at a higher temperature than those mixed with it, and to one of very great levity?" If, as is supposed, the sun is formed of materials similar to those of this earth, we may also suppose that it has a similar power of attraction; but if the bright line alluded to is of great levity, and is higher than the other lines—it is of course nearer to the sun globe than they are—would not this be contrary to the laws of attraction, that the lighter substance should float under the heavier in the atmosphere of the sun? If, as I believe, this is an impossibility, I submit for your consideration a short interpretation of the

phenomenon. We know that our own atmosphere is full of matter; in getting reflexions from the sun they must necessarily pass through our atmosphere; under certain conditions certain colours are revealed to us, so that we may assume the matter floating around us to be gifted with colour. If, then, Mr. Lockyer is right in the relative positions of his lines, the difficulty about the attraction vanishes at once, for the magnesium, sodium, and the other bright line may be in the atmosphere of this earth, retaining their positions one above the other in reference to the attraction of this globe, and not of the sun. In the same way, for reasons too long to be now given, I place all the spots and protuberances supposed to be on the sun as being in our own atmosphere, and consequently I believe the waves of terrestrial temperature are ruled by influences existing in the air around us—how this is affected by the sun is another question—but I believe my doubt will be found worthy of consideration. H. P. MALET.

SCIENTIFIC SOCIETIES HOUSE.

AFTER considerable delay, the committee of delegates has been got together, and although the whole matter is in a very loose and unsettled state, it may be considered that progress has been made. The Conference of Societies, it will be remembered, was broken up, on the plea that it had not authority to appoint a committee to collect the facts necessary for the practical consideration of the question. In reality, those who want a joint-stock house speculation, and who are therefore opposed to any application for government assistance, preferred creating delay, so as to prevent any application to the ministry this session. The contest still appears to lie between the party who want a small investment with their five per cent. well secured on freehold rents or ground-rents got out of the societies, and the representatives of the societies who wish to relieve the societies in some shape or other from the diversion of so large a portion of the income to rent, in diminution of the funds available for scientific purposes.

In the present state of the societies, there is great indisposition to any joint-stock company, and consequently the societies, fearing to be made the instruments of such an operation, have, in some cases, abstained from naming delegates; and in others, have given their delegates power only to watch and report to their own Council. The proposition submitted to the committee for the building was a plan adapted to the small societies supposed to be willing to furnish rent, and which gave them limited accommodation in a small plain building incapable of expansion. Although this was admitted to show considerable ingenuity for accomplishing the purposes intended by it, it failed to give satisfaction to the delegates. They are very anxious to form an alliance with the larger societies or one of them, the Society of Arts, the Royal Geographical Society, or the Royal United Service Institution; and at length a deputation was named to confer with the Councils of those societies, which deputation has entered on its functions this week and been very favourably received.

It is not to be expected that any determinate plan for a building will be at once arrived at, because the societies really wish to ascertain their prospects of aid from the Government, and they want the concurrence of all the societies so as to ensure the combined action of powerful bodies. The subject will with this view be brought before the Scientific Societies Commission.

SOCIETIES.

ROYAL.—June 16.—General Sir E. Sabine, K.C.B., President, in the chair.—The following papers were read:—'On the Compounds Isomeric with the Cyanuric Ethers,' by Dr. A. W. Hofmann and Otto Olshausen,—"Contributions towards the History of Thiobenzamide," by Dr. Hofmann,—"Contributions to the History of the Acids of the Sulphur Series: I. on the Action of Sulphuric Anhydride on several Chlorine and Sulphur Compounds," by Dr. H. E. Armstrong,—"On some of

the more important Physiological Changes induced in the Human Economy by Change of Climate, as from Temperate to Tropical, and the Reverse,' by Dr. A. Rattray.—'Observations on the Mode of Growth of Turbinate and Discoid Shells,' by Prof. A. Macalister.—'On Supersaturated Saline Solutions, II,' by Mr. C. Tomlinson.—'On the Values of the Integrals $\int_0^{\infty} \phi_n \phi_n' dp$, $\phi_n \phi_n'$ being Laplace's Coefficients of the Orders n , with an Application to the Theory of Radiation,' by the Hon. J. W. Strutt.—'Chemical and Physiological Experiments on living Cinchona,' by Mr. J. Broughton.—'On the Radiation of Heat from the Moon, No. II,' and 'Note on the Construction of Thermopiles,' by the Earl of Rosse.—'Contributions to Terrestrial Magnetism, No. XII. The Magnetic Survey of the British Islands, reduced to the Epoch 1842-5,' by Sir E. Sabine.—'On Furfuraniline and Furfuraluidine,' and 'On Parasulphide of Phenyl and Parasulphobenzene,' by Dr. Stenhouse.—'On Linear Differential Equations, No. III,' by Mr. W. H. L. Russell.—'Observations with the Great Melbourne Telescope,' by A. Le Sueur.—'On a Method of graphically representing the Dimensions and Proportions of the Teeth of Mammals,' by Mr. G. Busk.—'Note on the Spectra of Erbium and some other Earths,' by Mr. W. Huggins.—'Researches on the Hydrocarbons of the Series $C_n H_{2n+2} VI$,' by Mr. C. Schorlemmer.—'On the Atmospheric Lines of the Solar Spectrum,' by Lieut. Hennessey.—'Researches in Animal Electricity, Parts I and II,' by Dr. C. B. Radcliffe.—The Society adjourned over the Long Vacation.

ASIATIC.—June 20.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—Messrs. S. Harvey, and J. and C. Grant were elected Members.—A paper was read 'On the Introduction of Maize (Indian corn, *Zea Mays*, L.) into China,' by Mr. W. F. Mayers, H.M. Vice-Consul at Canton, with an introductory note by Dr. H. F. Hance. According to Dr. Hance's account it had been first stated by Siebold that the maize-plant formed part of the arms of the Japanese empire, and that Thunberg had conjectured that it had probably been introduced into that country from China. De Candolle, in his 'Géographie Botanique,' however, felt satisfied that it was first brought from America, most likely from Mexico; although he knew that even Bonafous suspected that grain to have been cultivated in China, prior to the discovery of America. It was obvious that a thorough examination of the Chinese records bearing on the subject was the safest, if not the only way of settling the question. This has been done by Mr. Mayers, who, in this paper, has collected the evidence he has met with in Chinese books. According to their statements, especially that of the Pun Ts'ao, that cereal came from the countries west of China, and was introduced into that country long before the first arrival of the Portuguese in 1517. In the discussion which followed the reading of the paper Dr. A. Campbell and Sir John Bowring took chiefly part.—Prof. C. P. Brown then gave a highly-interesting Account of the Origin and Chief Tenets of the Jangams or Lingavats, a Shaivite sect; at the same time submitting to the meeting an English translation by himself of one of their principal books, 'The Prabhu Linga Lila.' The followers of this creed called themselves worshippers of Shiva, though they were not recognized by the Shaiva Brahmins any more than they were by the Vaishnavas. The fact was, they were altogether anti-Brahmanical, and had adopted customs which violated the most sacred views and institutions of the rest of the Hindus, especially of the Shaivas. Whilst with Hindus generally the highest caste was the Brahmanical, from which the Guru, or spiritual teacher, was chosen, and the Pariah was the outcast. The Jangams, on the contrary, put the Pariahs at the head of the social order, and from them took their Gurus. Like the Shaivas, they worshipped the Linga; but while with these it was sthāvara, i.e. fixed, not to be moved, all Jangams, women as well as men, wore round their necks small-sized Lingas, which by this

practice became Jangama, i.e. movable. Another prominent feature of the Jangams was polyandry, which, the Professor supposed, was probably adopted by them from the tribes of the south-west coast of the peninsula, among whom that custom was prevalent. He concluded by saying that although a paper on this sect had been published by him many years ago, in the *Madras Literary Journal*, a good deal of additional matter had since come to light; and if the Society took an interest in the subject, he would have much pleasure in preparing a more complete account for some future meeting of the Society. This offer having been met with general applause on the part of the meeting, Mr. W. E. Frere supplied some additional information regarding the caste, with which a residence of several years had made him thoroughly acquainted.

STATISTICAL.—June 21.—W. Newmarch, President, in the chair.—Mr. Eugene Absolon was elected a Fellow.—Mr. F. Purdy read a paper by Mr. W. E. A. Axon, 'On Free Libraries.'

CHEMICAL.—June 16.—Prof. Williamson, President, in the chair.—Messrs. L. A. Lucas and A. W. Bikerton were elected Fellows.—Mr. J. Bell read a paper 'On Fermentation.' A series of experiments were instituted to determine some important questions regarding the process of fermentation. From among the manifold results obtained in these investigations the following may be mentioned: (a) Addition of glucose to fermenting liquids, especially to the juice of the grape, is advantageous, inasmuch as it assists to exhaust the fermentative element, and thus imparts to the fermented liquid a greater keeping power: (b) Each ferment has its favourite soil.—The President, taking occasion of this paper, gave a brief résumé of the present state of knowledge of the yeast plant. Though called a "plant," the yeast organism appears in all its functions rather animal than vegetable; the products it secretes are less complicated than those it takes in; it absorbs no heat, like the plants, nor does it require light for its vital process. Alluding then to Liebig's recent memoir on fermentation, Dr. Williamson observed that that distinguished chemist had entirely dropped his ancient notions about the nature of fermentation.—Dr. Keisch communicated a paper 'On Organic Matter in Water.' The author found that a few drops of sewer-water mixed with a cane-sugar solution set up a kind of fermentation, and when examining part of the turbid liquid under the microscope he found it full of small spherical cells. Boiling does not destroy the vitality of these organisms; filtration through a good bed of animal charcoal is the only effectual mode of removing them; but it is necessary to air the charcoal from time to time, else it loses its purifying property, and leaves the water after filtration as bad as before.—Mr. Perkin made a correction with regard to a statement in his recent lecture on Alizarin to the effect that Prof. Strecker had published the true formula of Alizarin as early as 1866. Mr. Perkin's not having mentioned this at the time was merely a matter of omission.—Mr. Herman read a paper 'On the Determination of Carbon in Steel.' Several samples of steel were analyzed according to different methods, with the view of ascertaining which of the usual processes for determining carbon in iron is the most advantageous. A large number of careful experiments led to the conclusion that the direct burning of the iron in a stream of oxygen is the most expeditious and accurate method.

METEOROLOGICAL.—June 15.—Ordinary Meeting.—C. V. Walker, President, in the chair.—Messrs. W. C. Ellis and F. Nunes were elected Fellows, and Padre Prof. F. Denza was elected an Honorary Fellow.—The following papers were read: 'Path of the large Fireball of November 6th, 1869,' by Prof. A. S. Herschel.—'On the Temperature of the Air in Natal, South Africa,' by Dr. R. J. Mann.—'On the Atmospheric Pressure in relation to Wind and Rain,' by Mr. R. Strachan,

—and 'On the November Meteor of 1869,' by Mr. C. Meldrum.

The Anniversary Meeting was then held, and the Report of the Council on the present state of meteorological science both at home and abroad; also their Report on the present state of the Society, which now numbers 343 Fellows; and the Treasurer's Report, were read and adopted. The following is the result of the ballot for the Officers and Council for the ensuing year: President, C. V. Walker; Vice-Presidents, N. Beardmore, C. O. F. Cator, Dr. R. J. Mann and Dr. Tripe; Treasurer, H. Perigal; Trustees, A. Brady and S. W. Silver; Secretaries, C. Brooke and J. Glaisher; Foreign Secretary, Lieut.-Col. Strange; Council, A. Brewin, G. Dines, F. W. Doggett, H. S. Eaton, F. Gaster, C. M. Gibson, Rev. J. E. Reade, W. W. Saunders, T. Sopwith, G. J. Symons, S. C. Whitbread, and E. O. W. Whitehouse.

ETHNOLOGICAL.—June 21.—Special Meeting.—Prof. Huxley, President, in the chair.—Col. Lane Fox made some remarks on the Dorchester dykes and Sinodun Hill, which have recently attracted attention, and showed that the works are not Roman but British. The demolition of these works is arrested for the present.—Mr. D. Forbes made a communication 'On the Aymara Indians of Bolivia and Peru.' They were described as a small, thick-set people, with large heads, enormous trunks, and short limbs. The capacity of the thorax is extraordinarily large, being adapted to meet the requirements of respiration in a rarefied atmosphere, as the Aymara lives at an elevation of from 8,000 to 16,000 feet above the sea-level. The proportions of the lower limbs are extremely curious, the thigh being shorter than the leg: the heel is inconspicuous. In colour they vary from copper-red to yellowish brown and blackish brown, according to their conditions of life. Many of the characters of the Aymara become modified with the altitude at which he lives.—The discussion on this paper was sustained by Mr. Squier, Mr. Cull, Mr. Dendy, Mr. Bollaert, Mr. C. Markham and the President.—Dr. A. Campbell exhibited copies of certain rock-inscriptions from British Guiana; and the Hon. E. G. Squier exhibited a collection of drawings and photographs from Peru.

PHILOLOGICAL.—June 17.—Prof. Key, President, in the chair.—The paper read was 'On Anglo-Saxon and Old English Pronunciation,' by Dr. R. F. Weymouth. Dr. Weymouth argued partly from the almost universal tradition of our own dialects as well as of the Dutch and High German, and in some cases Icelandic, partly from rhymes and assonances in early English and French poetry, and in many instances (as *obey=obeir=obedire*) from the etymology of the words, that we still approximately preserve in daily use the true ancient vowel sound in the classes of words represented by *wife, house, say, do, go, here, there*. He also showed that classes of words (represented by *do and go*, and by *here and there*) which, misled by the orthography, Mr. Ellis entirely confounds, are perfectly distinct in Chaucer's rhymes. For instance, words in *-ere* rhyme partly with *here*, partly with *there*; but these two classes do not rhyme with one another. Out of a total of 659 such rhymes in the Canterbury Tales only nine are exceptions.

MEETINGS FOR THE ENSUING WEEK.

Mon. Ethnological, 8.—Opening of the Park Own Tumulus, Sir John Lubbock: 'Opening of Grim's Graves, Norfolk,' Rev. Canon Greenwell: 'Discovery of Platymeric Men in Denbighshire,' Mr. W. B. Dawkins and Prof. Busk.
— United Service Institution, 8.—'On a very Heavy Breaching Gun,' Capt. J. P. Morgan.
Wed. Society of Arts, 4.—Annual General Meeting.

Science Gossip.

AMONG the names proposed for the post of Correspondent, in the medical and surgical section of the Académie des Sciences, were those of three Englishmen, viz. Mr. Paget, Dr. Bowman, and Dr. Bennett.

A CONGRESS of Geographers is to be held at Antwerp in August.

It is stated that an early Gazette of India will promulgate an official plan for the uniform spelling of proper names of places in India.

VITAL statistics are to have a beginning in India, so far as deaths are concerned. They are, after the 1st of July, to be reported by the police to the Civil Surgeons, and by them to the Sanitary Department.

THE new volume of *Transactions*, just published by the Royal Society of Sciences, at Göttingen, contains a paper on the Attraction of Ellipsoids, by Dahlander; Meteorological Observations, and Notices of Coleoptera by Ekeberg; on Coleopter-Fauna, and *Scolia melanocephala*, by Westring; on Land-snail, *Limacina*, and the skeleton of the whale cast ashore in 1803, by Malm; and in the section of Antiquities and Literature, a paper, in English, by G. Stephens, on the old-northern Runic Stone at Tanum, with memorial words on Fredrika Bremer, a notice of French poetry of the Middle Ages, and a discussion of the Patriarchal Chronology of the Book of Genesis.

THE friends of Prof. Agassiz have already learnt that he has had an attack of illness, which will prevent his pursuing his scientific studies for some months to come. The singular fact is now related of him that at the conclusion of his last protracted effort in the way of study, he suddenly became very drowsy and slept a number of days almost without any cessation, which his physicians looked upon as an unfavourable symptom. His labours during the past winter were unusually severe, and perfect quiet both of body and mind is now a necessity.

PROF. HARTT, of Cornell University, has just completed a volume, with numerous illustrations, describing the scientific results of the expedition to Brazil, conducted by Prof. Agassiz.

DR. WOLF, of Zurich, and other physicists abroad, are setting on foot a movement in favour of the decimal division of time.

MM. DESPLATS and GABRIEL are about to publish a work on physics in their relation to medicine.

AN exhibition of feminine work of all kinds is to be opened, in November, at Florence.

A CONGRESS of physicians assembled, in Paris, for the discussion of small-pox and vaccination, has just come to an end after a very stormy session.

A NEW American expedition to the Arctic Seas is projected, and Congress has voted a subsidy for the purpose.

A FRENCH peasant named Surin, who had never been out of his native village, has invented a machine for spinning hemp, by means of which a great saving of labour is accomplished.

THE Agricultural Society of France is at present debating the question whether woodpeckers should be included in the list of birds injurious to man or no, that is to say, whether they ever perforate sound trees. As yet no satisfactory evidence has been brought forward of the woodpecker attacking any but insect-haunted timber.

DR. MAYER, professor of astronomy at Lehigh University, U.S.A., has published a series of observations on the planet Jupiter.

WE are glad to see that the *Anales* of the Museo Publico at Buenos Ayres, are still published in noble quarto form by Dr. Burmeister. The second volume opens with a monograph of the Glyptodons in the Museum, which is illustrated with well-executed lithographic plates.

THE second volume of Schimper's 'Paléontologie Végétale' has appeared. It treats of the *Cicadaceæ*, the *Conifera*, and the *Monocotyledones*.

A GERMAN traveller in Asia Minor, writing from the village of Ciplak, near the site of Troy, states that he believes he has succeeded in identifying the remains of the Palace of Priam.

IN the *Proceedings* of the Belgian Academy there is an account of some experiments on the spinal cord by MM. Masius and Vanlair. They experimented chiefly upon frogs, and believe that they have demonstrated that, in very young frogs,

if a part of the cord be removed, it will grow again and all the functions be re-established.

THE adoption of a new coinage in Japan corresponds in time with the abandonment of dollar coinage at Hong Kong; the machinery of our mint there having been sold to the Japanese Government.

STAMPING OUT the cattle plague is not so easy in India as here. The Assamese have lost 170,000 head of cattle in a twelvemonth; and they not only object to the Government remedies, but have invoked their gods against them.

BERLIN is growing more rapidly than any city in Europe, more rapidly even than Liverpool. The population of Berlin in 1832 was 250,000, placing it eighth in the order of European capitals. At the end of 1869, the number had risen to 800,000, leaving only London and Paris its superiors.

THE Australian diamond-mine company have up to this time obtained 759 diamonds.

IN 1869, 158 persons were killed by crocodiles in Java. In prehistoric times man must have fought hard with wild beasts to make good his settlement.

A PRIZE of 1,000 francs and a gold medal is offered by the Société des Agriculteurs for the best work on irrigation.

It has been observed that in the south of Spain when the south wind blows linen spread out to bleach, instead of becoming white, attains a slightly yellow tinge: and this takes place also at Montpellier. Dr. Guyon, who has just written on the subject, attributes this effect to finely-divided sand from the Sahara, carried along in the wind.

IN Russia the telegraph is now chiefly worked by women, and they have proved so efficient that the Minister of the Interior has laid before the Imperial Council a scheme for their further employment in the public service.

MISS LORETTA MANN, a lady compositor, has been elected a member of the Philadelphia Typographical Union. Miss Mann is studying medicine at Philadelphia, and works as a compositor in order to pay her expenses while proceeding to her degree.

A MEXICAN volcano, named Ceboruco, has been in a state of eruption for some time. There have been several accompanying earthquakes and a great deal of smoke and sand came out of the crater, but there has been little or no discharge of lava, and only one person has been killed.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-SIXTH ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN, at their Gallery, 53, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

NEW BRITISH INSTITUTION, 20, Old Bond Street.—EXHIBITION OF WORKS BY Old Masters and deceased British Artists (including Scheffer's Portrait of Charles Dickens) NOW OPEN.—Admission, 1s. T. J. GULLICK, Hon. Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—THE SUMMER EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN.—Admission, 1s.; Catalogues, 6d. Open at Nine. G. F. CHESTER, Hon. Sec. J. W. BENSON, Secs.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—EXHIBITION OF PICTURES OF ITALIAN SCENERY, by Cavaliere a Vertunni (of Naples), Resident of Rome; and Marble Medallions, by Miss Margaret Foley.—Open daily from Ten till Five. Admission, One shilling. R. F. McNAIR, Secretary and Manager.

ROME.—AN EXHIBITION of upwards of Eighteen Hundred PHOTOGRAPHS of the ANTIQUITIES of ROME, prepared under the direction of JOHN HENRY PARKES, Hon. M.A. Oxon., F.S.A., now on View in GUNDEL'S GALLERY, 106, New Bond Street. Hours, 10 A.M. till Dusk. Admission, including Catalogue, One Shilling.

THE SALON, PARIS, 1870.
(Seventh Notice.)

WE conclude an account of exemplary and representative pictures at this gathering.—M. C. Moreau's *Les Vieux Amis* (No. 2020)—three men in a cabaret, with beer on a table before them—

recalls, although less soft, M. Duverger's works, and has capital colour.—M. Jacques Maris has a good piece of *genre* in his *Jeune Femme lisant une Lettre* (1868)—a lady seated on a garden-seat, and dressed in brocade of dead leaf and silver: this has, with all its roughness, charming colour.—Although M. Moormans appears to be a Dutchman, his work may be accepted among the French pictures—*La Fête du Grand-Père* (2014)—a very frequent subject for continental designs; it represents a French family-meeting, the personages in costumes of the seventeenth century. Although this work lacks delicacy of handling, it suggests memories of Terburg by its style and mode of treatment: it is rich in characterization, and has many capital portrait-like faces.

A picture of a terrible incident comes next to review: it is the work of an Hungarian artist, a pupil in Düsseldorf, and with elements of style and handling which may be due to M. Knauss. *Le Dernier Jour d'un Condamné* (2063) is by M. Munkacsy; its subject is furnished by a custom which prevails in Hungary of, three days before a convict is executed, admitting the public to his cell: the money given by his visitors is applied to the purchase of masses for his soul's benefit. This is a grim custom, doubtless not without its wholesome side in a wild district, and grimly represented here. The ragged and miserable creature is seated, bitter at heart, with clenched fists against his cheeks, and scowling, being full of thoughts of death, that alone can end this torture: before him is a table, with a crucifix and its lighted candles; the place is deprived of powerful light, and the slanting position of the shadows, which are cast on the wall behind by a series of gratings, expresses that the dungeon is subterranean: a guard lounges against the wall of the cell. The convict's wife, shamefaced, but faithful, leans her cheek to the wall; their child stands near her, innocently prattling, finger on lip, and about to approach the man. The varied group of visitors is on the further side of the table: first, are four inquisitive but cowed boys, one of whom regards the condemned with sympathy which is almost tender; another looks at him with fear and thoughtfulness, which are apt to a boyish mind; near these is the rough village tinker, smoking; likewise a girl with a basket, in which are pigeons. There are more and equally expressive figures. The painting is rather "slipshod" and rough, though with many points of good colouring; the design is first-rate, the expressions are intense, the story is perfectly told.

We should have grouped M. Luminais with M. Protais mentioned last week as the author of 'La Nuit de Solferino,' had it been our purpose only to select works of painters who tell their stories with intense force: we forbore to do so because M. Luminais is far abler in painting than M. Protais, but does not exclude a theatrical taint in his designs. Of all elements of pictorial corruption, those which derive from the stage are the vilest and most vicious. Notwithstanding this, it is undeniable that in *En Vue de Rome* (1822) there is, although tainted, vigour enough to furnish half our Royal Academicians with unwonted powers. The subject is furnished by a troop of barbarians, armed and mounted on heavy horses; they are just rising on a ridge of land which displays the Eternal City, its temples and towers, in rosy sunlight; one exclaims with joy at the sight, as of plunder, and points out this building and that to his less-moved companion; their horses huddle together, and ponderously tramp forward, as if each hoof was on a kingdom. The landscape portion aids and is perfectly apt to the figures, and all parts accord: on this account, one cares less than might otherwise be the case that the work is more like a large sketch than a complete picture; at least it is homogeneous, and this is one of the prime qualities in design. It may be remembered that in commenting on these illustrative works of the average of the French School, we preferred to consider in chief the quality of design and the treatment of the subjects of our examples than their execution. Writing in the broadest sense—the tech-

nical superiority of the French School over our own disconnected practitioners being admitted on all hands—it becomes important to be able to decide on the powers of designing which our neighbours in the mass possess.—*Le Ralliement* (1703), by M. L. Leloir, represents another of the few military subjects which, as we noted some weeks ago, are present here. An army is drawn up before the walls of a city, and displays the double-headed black eagle on its banners. A group of musicians is on our left, comprising trumpeters who blow a point of war. The soldiers are in frounce, slashed and parti-coloured dresses; they bear two-hand swords slung at their backs, and other mediæval weapons at their hips and in their hands. The musicians are likewise armed. Cannons accompany them. Among the performers are buglers; one holds a huge quaintly-formed serpent, others have flageolets, fifes and drums of strange shapes. The figures are capably grouped, individually full of action; the expressions are good throughout. The painting shows a great deal of *bravura*, and, on the whole, is worthy of the design, which renders admirably the stately and military nature of the theme.

In a notice of the Salon, 1867, we called for admiration for a picture by M. Victor Giraud, which is now No. 95 in the Luxembourg Gallery, and entitled '*Un Marchand d'Esclaves*,' its subject being the exhibition by a slave-dealer of several naked girls to a Roman patrician who, clad in blue and white, sat contemplating more particularly than the others the figure of a shamed damsel who but before him in a vain effort at concealing her charms. This was a very remarkable work, and, coming from comparatively youthful hands, attracted and deserved high consideration for its spirited and expressive design, likewise for its excellent and vigorous execution. The same painter has contributed to this gathering a more ambitious but, on the whole, less admirable picture, styled *Le Charmeur* (1194), and representing on a very large canvas, and by means of life-size figures, the performances of an Egyptian juggler before a numerous group of Roman nobles and ladies of the decadence. The scene comprises a sort of closed and roofed garden, most like a modern conservatory of great size, with curtains at its sides. These being partly drawn aside show the walls of exterior buildings and the structures of a city which may be intended for Capua, Pompeii or Naples. The Charmer stands on our left, with arms outstretched, between which stretches a dark blue drapery; erect, wearing a loin-cloth and a band about his head; he is otherwise nearly naked, so that his action and contours are almost fully shown. He has just exhibited the wonderful double-ring trick. A boy squats on the ground at his feet, and close to the roots of a gigantic fern, the broad fronds of which spread—too green for nature—above the pair. Near the boy is a cage of snakes, likewise a clever magpie; and knick-knacks of the conjuror's craft are on the floor. Before these sit in various attitudes of ease and abandonment, the luxurious dames of Roman high society—black-haired, dark-skinned and clad in the superb costumes of their time. The men also are dark of hue, with the pallors of enervated lives; all clad in gorgeously sober colours and loose summer robes. The floor is a mosaic of tawny and black dice. All about are palms, lush semi-tropical leafage and stems. Tame birds with glowing and white plumage fly about the place. There is abundance of action of an apt kind, and beauty of an original, though, for the painter, a mannered sort; so that these Romans seem of the genus of that noble who gazed on the shrinking damsel in the former picture to which we have recalled the reader's memory. The similarity of the forms and features in this picture to those of the former one has been carried too far. The splendour of the colours is rather overdone, so that it tends to be glaring, in respect to which the blackness of the shadows, incredible in a sunlight effect, adds its own defect, and is contradictory. The distant buildings are badly painted, and we have near them a garish patch of sword in sunlight. This adds to the confusion of bright colours and lights,

by which chiaroscuro is set at naught, and very unprofitably so. With all these defects in violence of treatment and crudity of painting there is much that is fine and manly in the work; nevertheless it is far below the standard we ventured to hope M. Victor Giraud was about to work for.

M. H. Dubois' picture, *Baigneuses* (886), is one of the few we overlooked when dealing with the class to which it belongs. Its subjects are young girls. The composition and painting are very pretty and delicate. It is characteristic of a large class of minor French works of Art. We have included but few notes of portraits in this section of our studies; advisedly so, because the French portrait-painter belongs, we may safely say, to quite another sort of artist than that which, in this country, devotes moderate energies and very limited skill to the copying of human countenances in subordination to coats and waistcoats. One of the few examples to which our attention was attracted shows how academical practice may be directed to portraiture, and modern folks be represented in the modes of the old Masters. This is not a commendable course; but, when successfully fulfilling its own intention, the result is acceptable, in a strictly pictorial sense. Such is the case with M. C. Duran's *Portrait de Marguerite* (943)—the likeness of a young girl, with bushy hair. It is very dashing painted, with great skill, and evidently with an eye on Velasquez. In England such a thing would hardly be attempted with a masquerade costume; and, if so, in the mode of Reynolds rather than that of the grave, silver-toned Spanish master.—M. J. De Vriendt is not unknown in this country by his pictures, which are in the manner of Leys, and influenced by drier modes of painting, as practised in Düsseldorf. The combination is not unhappy; but the taste which has permitted the painter to dress a queen in all the finery of her coronation, at the time she is about to walk in a garden, is, at least, questionable. The subject of this work is afforded by the old story that Queen Margaret of Scotland found the old *trouvère* Alain Chartier sleeping on a bench, and approached and kissed him on the lips (852). The design tells the story almost perfectly; it is rather painty in execution, yet there is good colour in parts of the dresses. The Queen stoops over the old man, and is, it is fair to add, rather *passée*; her attendants, intensely mediæval-looking maids, gaze with surprise, which is not without its laughable aspect; the expressions of all the persons are apt and good.—A name much better known in England than that of M. J. De Vriendt occurs next in our notes, it is that of M. Frère, whose *Le Marchand de Marrons* (1105) is thoroughly in his manner, with most of its merits and all its shortcomings. Boys are spending their money with an itinerant dealer: one places the articles, "all hot," in his pocket; the scene is a street in a French town, the effect that of snowy weather, an effect much enjoyed by the artist, and rather weakly represented. The same painter sends *Le Petit Oiseau* (1106).—Another capital but rather showy portrait appears in M. E. Faure's *Portrait de Mlle. E. L.*—(1005). It represents a baby in her state clothing, including a great red sash, and ribbons in her hat; the likeness is amusingly quaint, thus showing a welcome infusion of humour in portraiture, such as Reynolds often gave.—M. Eugène Fichel is so often represented in the French Gallery, London, that his works are well known in England. He contributes to the Salon two pictures, one of which has a subject which English painters rarely affect: this is shown in *Une Galerie de Tableaux* (1044). Many amateurs of Art are lounging in a fine gallery; their costumes, which are charmingly painted, are of the 17th century. Some of the gentlemen are walking and discussing the pictures on the walls before them; their expressions are richly varied, full of character, their actions are diverse, apt, and occasionally graceful. Among the capital figures is that of a tall gentleman who, with a long walking-cane in his hand, stands in front, seeming, with perfect unconsciousness of our presence, to be studying a picture which must hang on

our side of the gallery, and is of course not shown. Another capital work by the same artist is *Un Quatuor* (1045). It represents a party of violin-players seated in a tapestried room and about to begin a concert; friends are gathered near the performers. This work is equal to its companion in all respects, superior in colour, lighting, and, as the subject permitted, in composition. Both are delicately, tastefully and spiritedly touched rather than handled.—By M. B. Ferrandiz is *Répétition d'une Messe chez un Curé de Village* (1031)—a subject which often attracted our minor humourists in painting. The leader starts his band and all follow well, except the trumpeter, who seems in a needless hurry. The old curé beats time as he sits in a chair; a boy, who stands behind the last, chaunts. The dresses of some of the figures are rather hard, but the admirable characterizing of the faces and actions would redeem greater defects than this one.

We have an allied subject to that of the last-named work in M. E. Giraud's *La Confession avant le Combat* (1191), a design, which is distinctly humorous, and is rather more satirical than is common on the Continent. The champion of a Spanish bull-fight, in his full bedizenments of red, blue and gold, confesses his peccadilloes to a lordly and jolly priest, who lounges at ease in the proper chair; both attend to the matter in hand in the intervals of smoking cigarettes. The priest genially indulges his penitent's convenience and his own, as, with long-trained fingers, he coolly rolls another instalment of tobacco in its paper case. The black robes of the latter capably contrast with the glittering dress of the former, who resembles a fire-fly. Above their head hangs an old Spanish triptych, comprising the Crucifixion, the donor, donatrix and saints. The execution of the whole is rather heavy and a little vulgar, but it is nevertheless vigorous, and the design one of the few here which exhibit satire. Some elements, e.g., an old Turkey rug under the priest's feet, are painted with evident enjoyment and great skill.—By M. Eugène Feyen we have *Une Maladresse* (1031), another, and one of the most happy efforts at humour which these crowded and vast galleries contain. A clumsy servant-maid has with a whisk dashed down in fragments one of a precious pair of blue Sèvres vases from a mantel-shelf. Its fellow stands, still unimpaired, on the other side of the time-piece, which seems to have had a narrow escape from a like fate to that which befell the jar. The servant, dismayed with thoughts of utter ruin and despair, leans against the wall, her face in one deep blush: her fingers press hard, as if to soften that wall which suggests her fate in its blankness and coldness. The girl's action and expression are rendered with extraordinary force and feeling, so that we cannot laugh, but must pity her. The crash has brought the mistress and her hardly less amazed dog to the room—not to the rescue; the lady is shocked beyond expression—helpless in horror. The painting is rather hard.—*Pages jouant aux Échecs* (1281), by M. A. Guès, is a first-rate piece of genre, represented by youths and men in mediæval costumes. One of the youths lies nonchalantly on a couch—a capital figure, neatly and deftly drawn and modelled. An old soldier, with pawns in his hand, stoops over the chess-board, and gives counsel about playing a piece to the losing combatant: the game is, nevertheless, lost. There are many other and richly varied figures in this design, the painting of which is very hard and metallic, but executed with great care, delicacy and brightness, and an abundance of character.

With the last-named picture our notes on painting, as illustrated here, conclude. Space and time debar further studies; but we have endeavoured to treat all, or nearly all, the pictures which illustrate the present condition of Art in France, not without omitting hundreds of interesting examples which, under other circumstances, would call for notice, and more or less of detail. Comprehensive as have been our studies, we leave unnoticed many scores of drawings in water-colours, drawings in other materials, designs, studies in architecture and decoration, engravings, etchings, lithographs

and woodcuts. The architectural works alone would, for complete examination, demand a series of articles.

The sculptures, which are gathered in the central covered area of the exhibition building, and are generally grouped tastefully and favourably for the light and points of view, and among shrubs and flowers, are, for the most part, far superior in conception and execution to those which our Royal Academy not very happily displays. Two statues may be commended to the student. First is M. Falguière's *Un Vainqueur aux Combats de Coqs* (4482), a youth running joyfully, with his victorious bird on his arm. Life-sized, this figure is designed with marvellous spirit, executed with admirable skill, spirit and finish. A true study in sculpture. With this should be examined *Somnolence* (4677), by M. E. F. Leroux,—a naked, rather voluptuously-formed female figure, in the act of waking. It is a fine piece of work, not delicate in style, but the result of many and sound studies.—By M. A. Marcellio (i.e. the Duchess of Castiglione-Colonna) are two works which illustrate nearly all the unapt and bad qualities of sculpture. In a similar spirit and not superior mode of execution this lady seems to desire to rival those demonstrative artists who decorate certain French time-pieces with statuettes and groups. In respect to size she transcends these precious articles, but in no other way do the flashy *La Pythie* (4713) and *Chef Abyssin* (4714) surpass the most vulgar and theatrical of them. Staged and strained expressions, affectations of every kind, and a showy and thoroughly false manner of modelling, exemplify all that pure sculpture should not display. In comparing these things with decorations of or-molu time-pieces we intend no disparagement to the frequently tasteful and sometimes beautiful works of that class: we only refer to such as are flashy, cheap and stagey.

NOTES FROM ROME.

Rome, June, 1870.

I SHALL be doing a good service to the public by bringing to their knowledge "the collection of pictures of the Rev. Canon Bertinelli, of Rome." It is to be found at No. 5, Pie di Marmo, and a letter now before me of the late distinguished artist, Overbeck, speaks of it in high terms. "I am unable," he says, "to express my delight at finding myself in the midst of such a gallery, not large, but formed with such judgment that I do not remember to have seen any other equal to it. Composed of pictures, now extremely rare, by old masters, they must always remain superior to changes in taste as belonging to the era of classic Italian Art. Some of them are sufficient to render any collection celebrated." After criticizing in terms of the highest praise pictures by Lorenzo da Credi, Salanio, Giovanni Bettini, Pinturicchio, Crivelli and others, Overbeck continues: "But to speak worthily of all that is rare and precious in this small collection, I should be obliged to describe, one by one, more than half-a-hundred pictures: Let it suffice, then, to cite the names of Giotto, Filippo Lippi, Gentile da Fabriano, Sandro Botticelli, &c., with the assurance that these are their undisputed, original works, which ought to be enough to prove that this small gallery is amongst the most interesting to be found for all true connoisseurs of Art," &c. This letter, which is to be found in the collection, was written to a private friend by Overbeck, when no intention existed of breaking it up; and I have thought it well to inform you of its existence and of the high opinion of it entertained by so distinguished a master.

I pass on now to note a recent discovery made by Father Mullooly in the subterranean buildings of St. Clement. It is that of a statue of the Good Shepherd, in a very good style of art: the drapery, too, is fine. Unfortunately it is mutilated. By competent judges it is assigned to the second century; and what is important is, that it is not the beardless youth, not the Divine Shepherd himself, but an old man, with the crisp beard and hair so well known to archaeologists as characteristic of St. Peter. In the same "Memoria" in

which this statue was found, Father Mullooly has discovered also a marble head, once gilt, of which the low forehead, thick neck, rounded youthful features and voluptuous chin suggest Young Nero. Round the circle of the hair are the holes in which were once fixed such spikes or rays as we know were set round the head of Nero's Colossus. I have already briefly noticed the discovery this season by Father Mullooly of a staircase leading into the old Oratory of St. Clement. It is 7 feet 5 inches wide, and is constructed of large bricks, like those in the Palace of the Caesars on the Palatine Hill. Two pilasters of Parian marble supporting arches have also been brought to light very recently. They are monoliths, still retaining their bases and Corinthian capitals, the style of which points to the first ages of Christianity. Behind them are several chambers, which the Prior is disencumbering from the immense mass of rubbish with which they are filled. These excavations are of the highest archaeological interest.

I cannot conclude this letter, or leave Rome, without noting another, though a very different subject. It is that of a statue, now being modelled in clay by Prosper d'Épinay, known by his group of 'Hannibal struggling with the Roman Eagle,'—in the possession, I believe, of the Duke of Buckingham. The work he is now executing represents Arria, who has just drawn the dagger from her bosom, and presents it to Pætus. Her right hand, which holds the fatal weapon, is extended towards her husband, whilst she averts her face towards the left, lest it might belie her words, "It is not painful, Pætus!" Still, both head and face are full of vigour and firmness. The soul is living, though the body is dying, for both knees are slightly sinking. The hair is loose and dishevelled; the left breast is bare; but the rest of the body is covered with the toga. The left hand rests on a block or trunk of a tree. H. W.

Fine-Art Gossip.

HONORARY Degrees of D.C.L. were conferred at Oxford on Tuesday and Wednesday last, upon the following artists: Sir E. Landseer, Mr. Boxall and Sir F. Grant. Mr. J. Fergusson received the same degree on Wednesday last.

THE Commissioners for the International Exhibition of 1871 have resolved to set aside one guinea out of every season ticket sold at three guineas through the Society of Arts, for the purchase of works of Art and Industry out of the Exhibition.

THE great stream of sight-seers still crowds in and out of the long corridor that leads from Piccadilly to the picture-galleries of the Royal Academy. We hear that more than 35,000 copies of the Catalogue have been sold, and, reckoning two visitors for each copy, this shows that the number of visitors amounts to 70,000. If this is encouragement, then, evidently, Art is encouraged in England.

WE have received the first six numbers of 'The Portfolio' (Seeley, Jackson & Halliday), edited by Mr. P. G. Hamerton, a monthly periodical devoted to high class art and lighter artistic literature, the latter consisting chiefly of a series of papers by the editor, styled 'The Unknown River.' Even the intense egotism of these is genial, and to people who will not insist on sitting in the seats of the scornful, amusing; but there is too much bread for the sack. Mr. Hamerton's illustrative etchings to this text are welcome, even when most trivial, and sometimes they are charming. The more important and generally interesting articles of *The Portfolio* are memoirs, not of the men, but of their art, of the most highly refined and aspiring living painters of England, including Messrs. E. J. Poynter, E. B. Jones, F. Walker, E. Armitage, G. F. Watts and F. M. Brown. These memoirs are of unequal value, the greater portion are well written, but "amateurish," and excessively enthusiastic; two or three are dull, but all are produced with fine feeling for the merits and aims of the subjects,—feeling which is worthy (we can say no more) of the editor's views. The illustra-

tions, besides Mr. Hamerton's etchings, consist of autotypes of works by the above-named painters judiciously taken direct from originals which have been as judiciously selected for the purpose. Among the contributors are Mr. Watkiss Lloyd, who sends capital papers, Mr. S. Colvin, whose brilliant and enthusiastic writing is most acceptable, and Mrs. Mark Pattison, whose crude work and raw opinions contrast strangely with the richness, grace and strength of her fellows. Apart from its interludes of dullness and crudity, to which such a publication is unavoidably subjected, we heartily commend *The Portfolio* to students and amateurs.

A CURIOUS instance of the way in which observation fails to remark familiar sights has recently come to light in Rome. Everybody knows that, while the dome of St. Peter's is the work of Michael Angelo, the rest of the building is from the design of Carlo Maderno; but though thousands have gazed at the wonderful church, it was only the other day that a French traveller observed that the middle point of the dome and that of the portico do not coincide. The difference between them is nearly 5 feet, and must be due either to an original defect in construction or to the subsequent inclination of the axis of part of the building.

AN important archaeological work, 'Dei Monumenti di Perugia, Etrusca e Romana,' has at length been terminated by Count Giancarlo Conestabile, the most learned of living Etruscologists. The first three parts of this work were finished in 1856; the fourth and last volume, now published, contains eighty-two beautiful plates of illustrations, and the results of the later discoveries amongst the monuments and the inscriptions of the Perugino.

THE Abate Gravina has just brought out, at Palermo, the last number of his work, the 'Illustrazione del Duomo di Monreale.'

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-named pictures, the property of the late Mr. J. Coles, and others. Drawing: J. Holland, A Canal Scene, Venice, 46l. (Vokins). Pictures: J. Holland, The Thames below Greenwich, 42l. (Permain).—Mr. T. Webster, The Boy with many Friends, 46l. (same).—J. Holland, Venice, The Dogana, 77l. (Smart).—Ettty, The Forester's Family, 64l. (George); St. Giorgio di Greci, Venice, 74l. (Vokins); A View in Venice, 79l. (same); Venice, 102l. (same).—Ettty, Venetian Lovers, 69l. (George).—G. Cattermole, Macbeth, 52l. (same).—T. Creswick, A Landscape, 105l. (Vokins).—A. Egg, The Life and Death of Buckingham, International Exhibition, 183l. (George).—Mr. Hook, The Cowherd's Mischief, 1868, 525l. (Cox).—Mr. R. Carrick, Weary Life, 157l. (Anon.).—Sir N. Paton, The Pursuit of Pleasure, 149l. (Gay, of Edinburgh).—P. Nasmyth, A Landscape, 126l. (Hall).—Mr. M. Anthony, Killarney, 383l. (Agnew).—Mr. F. R. Pickersgill, The Fool's Paradise, 194l. (Martin).—Mr. F. Tayler, The First of October, 69l. (Agnew).—T. Creswick, A Welsh River Scene, 86l. (James); A Road on the Bank of a River, 78l. (same).—Mr. E. Nicol, Making Pills for the Saxon, 105l. (same).—W. Müller, The Tumbling Box, 120l. (Vokins).—M. A. Bonheur, Cattle in a Landscape, 94l. (Wilson).—Mr. F. Goodall, Children playing in the Meadows, 94l. (Wallis).—Mr. E. Nicol, Club Law, 96l. (same).—M. E. Frère, The Sabot Makers, 65l. (Houldsworth).—M. L. R. Mignot, Under the Equator, 84l. (Leader).—Mr. H. Dawson, St. Paul's at Sunrise, 93l. (Agnew).—Mr. P. Graham, In the Highlands, 840l. (same).—Mr. W. H. B. Davis, Noon, Pays de Calais, 64l. (Mendoza).—Mr. C. S. Lidderdale, In Hiding, after the Battle of Culloden, 84l. (Dixon).—Mr. Leighton, Canifora (?), 355l. (Levy).—Mr. Holman Hunt, The King of Heavens, 262l. (James).—Mr. A. Macallum, A Summer in Burnham Beeches, 100l. (Agnew).—Carolus, Choosing the Wedding Gown, 85l. (Donaldson).—Sir J. Reynolds, Portrait of Sir F. B. Delaval, 10 gs. (Dillon); Portrait of Miss B. Delaval, 54l. 12s. (same).

MUSIC

MUSICAL UNION.—Leshchitsky, the Eminent Pianist and Composer, is expected from St. Petersburg to play, on Tuesday next, Rubinstein's Grand Trio in B flat, and Solos of his own composition.

MUSICAL UNION.—Auer's last performance but one, on Tuesday next, Quintet in D. Mozart; Trio, B flat, Rubinstein; Quartet in G, Beethoven. Solos, Pianoforte, Leshchitsky. Tickets, half-a-guinea each, to be had of Lamborn Cook, Oliver and Mitchell, Bond Street; and of Austin, at St. James's Hall.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Oustas.—Honour to Beethoven.—LAST CONCERT, St. James's Hall, MONDAY, July 4, Eight o'clock. Programme selected entirely from Beethoven's Works, including Symphonies No. 1 and No. 9 (choral); Choral Fantasia, Pianoforte, Madame Arabella Goddard; Derivish's Chorus; Overture, Leonora, in C. &c.—Stalls, 10s. 6d. and 7s.; Tickets, 5s. and 2s. 6d.—Lamborn Cook & Co. 63, New Bond Street; Mitchell's; Chappell's; Oliver's; Keith Prowse's; Alfred Hays'; and Austin's Ticket Office, St. James's Hall.

DRURY LANE OPERA.

Mdlle. Nilsson is the most ambitious as well as the most jealous of *prime donne*. She recoils before no difficulties however formidable, and, we must confess, spares no pains to ensure success. Since her first coming among us, she has accomplished more than has been effected by any other artist in our recollection in the same space of time. Coming straight from a second-class Paris opera-house, the Théâtre Lyrique, where her reputation had been chiefly made in the lighter works of a light soprano's *répertoire*, she lost no time in extending the range of her activity. She gradually essayed her powers in more serious ventures, never failing to impress her own individuality upon every character she undertook, and soon succeeded in subduing her facile manner to the dignity of Handel's muse. Setting out with utter ignorance, we believe, of the great Anglicized Saxon, she speedily became the most conscientious exponent of the oratorio music, wherein England alone delights. A week ago she, for the first time, realized to the life the superb Countess Almaviva, imagined by Mozart; and she has now added the trying character of Desdemona to her gallery of striking portraits. This is the most difficult feat she has yet accomplished. We make no account of her fulfilling the general ideal of Shakespeare's heroine. Desdemona is popularly supposed to be fair, on the assumption that "in joining contrasts dieth love's delight," whence it follows that the "sable Moor" should have a blonde bride. Mdlle. Nilsson cannot well do otherwise than fulfil this physical condition; nor can she be other than graceful, gentle and refined. On these outward requirements, important though they be, we do not lay great stress. But we do consider it remarkable that an artist trained in the small arts practised by modern French masters, should so readily have assimilated the traditions of a by-gone and a bolder school. To say that Mdlle. Nilsson delivers the long Rossinian tirades with the deliberate emphasis and strongly-marked accent of the great singers of the last generation would be to overstate the case. It is much that no difficulties, no intricacies, come amiss to her pliable and well-skilled voice. If not to the manner born, all the more is it to her credit that she has acclimatized herself so readily. In fine, it is long since we have heard the *forituri*, through the medium of which Desdemona pours out her passion and despair, articulated with such fluent correctness; we have never heard the "tender grace" of the willow-song,—the only point in the opera where Rossini touches the plaintiveness of all-potent Shakespeare—rendered with sweeter pathos. If anything could restore the popularity of 'Otello' it would be Mdlle. Nilsson's Desdemona. This consummation is scarcely to be hoped for. From beginning to end the opera is one stream of living melody, enriched by all the changeable effects of light and shade and colour that can be thrown by full clear harmonies and many-tinted orchestral devices. The purely musical interest of the work never flags, and yet one never rises from a hearing of 'Otello' without some sense of lassitude and disappointment. The fact is that one cannot help being impressed by the unreality of Rossini's workmanship as compared to Shakespeare's. With the best will in the world we cannot dissociate the two "makers," nor can we look upon the Italian *trattatore* except as a *traduttore* of the English

poet's meaning. For this reason the generally excellent performance of Tuesday is not likely to be followed by many others; yet it is well worthy of being often re-heard. That most uncertain, most untrustworthy of singers, Signor Mongini, sang much of Othello's part gloriously, his c sharp *di petto* in the great duet with Iago thrilling the listener with uncontrollable emotion. This is one of those few situations where effect depends on mere physical beauty of tone, and where this is simply omnipotent. In other passages Signor Mongini, from sheer want of self-control, missed his mark, and again he forced us to regret that he has neglected to make the most of his superb capacities. In the duet alluded to, the highly cultivated but naturally ungrateful voice of M. Faure had no chance against that of his Italian mate, although the Frenchman, in management of his vocal resources, in "make-up" and in bearing, was greatly the superior. Signor Gardoni sang Roderigo's music charmingly; and Signor Foli would have made greater effect had he been more familiar with the music. In the part of Emilia Mdlle. Carl's rich voice told well, and the orchestra left little to desire.

CONCERTS OF THE WEEK.

The concerts have been incessant during the past week. No sooner has St. James's Hall been cleared after a morning performance than it has been re-opened for some evening entertainment. A musical reporter had need eat, drink and sleep during the height of the season, with sweet music stealing in his ears. But, after all, he will not carry away much nutriment from the musical surfeit. One of the best benefit-concerts of the season, although one of the very longest, was Mr. Benedict's, on account of the novelties it contained. Among these was a new song, 'Bocchina,' by the veteran writer, composed for Mdlle. Nilsson; a duettino, 'Mille volte,' with a charming first subject, by Signor Randegger; a duetto, by Signor Pinsuti, 'Cantiam d'amore,' of no special character; yet another new duet, by Mr. Arthur Sullivan, as well as a common-place ballad; a pianoforte quartet, by Mr. F. H. Cowen; and a 'Sancta Maria' for soprano, with accompaniment of piano, harmonium and violoncello, by M. Faure. There is little to find fault with in these novelties, but it is doubtful if one will live. It was, however, an excellent concert; its chief defect being that it was long enough for at least four reasonable entertainments. —Mr. Ganz's concert was less ambitious and far less interesting, although Madame Adelina Patti was among the singers.—Mr. Brinley Richards's "evening" had a distinctive character, inasmuch as all the compositions performed were of Welsh origin; while the concerts given by Madame Rudersdorf and Mr. F. Chatterton may be cited among the multitude of the week. There are signs that the season is about to break. The National Choral Society concluded their campaign with a performance of 'Elijah'; Mr. Charles Halle closed his series of Beethoven Recitals yesterday; and the Philharmonic Society gave their penultimate concert on Monday, the characteristic features being Wagner's Introduction to 'Lohengrin' and Dr. Sterndale Bennett's 'Paradise and the Peri' Overture. A fortnight hence the concert-halls will be silent, and for some four months Londoners will hear, comparatively speaking, no music. Such is the will of fashion!

MR. CLAY'S 'GENTLEMAN IN BLACK.'

The accident of this amusing piece having been brought out at an ordinarily non-musical theatre seems to have blinded some of our contemporaries to the fact that it is, to all intents and purposes, a comic opera. True, there is spoken dialogue, but there is also much more music in it than in the drama with songs, which we were wont to dignify by the appellation of English Opera. 'The Gentleman in Black' has the rare merit of being original. The subject is fantastic enough to have been imagined by Hoffmann, but it is also quaint and droll enough to be worthy of its real author, Mr. Gilbert. Equally original are the merry strains

with which Mr. Frederic Clay has brightened the story. The themes are of that decided and tuneful character which M. Offenbach has found universally popular, but there is no direct plagiarism. The smart and "catching" melodies which abound are admirably adapted to be committed to memory by actors who make no pretensions to a professedly technical education; and music of this description is equally acceptable to a general audience. A telling "subject," however, by no means precludes elaborate treatment, *teste* the finale to the first act, wherein a capital theme is thrown to and fro from orchestra to singers, taken up by one voice, finished by another, and is altogether so cleverly worked that the movement grows in interest until the curtain falls. We would further note some couplets, built on an Offenbachian model, and disclosing genuine humour, and also a graceful soprano ballad, scored with admirable tact. Mr. Clay, indeed, has evidently taken unusual pains with his orchestration, knowing probably that he would have to rely greatly on his band. The actors, however, acquit themselves more than creditably of their unfamiliar task, singing with such correctness of accent and general intelligence as more ambitious artists often fail to exhibit. We welcome 'The Gentleman in Black' as an agreeable substitute for the burlesques with which we have all been long afflicted—halting verses, lamed by tedious word-torturings, joined to tunes stolen from the music-halls; and we are duly grateful to Mr. Clay, as well as to the compact little company of the Charing Cross Theatre, for setting a good example to their contemporaries.

Musical Gossip.

SIGNOR MUZIO has been engaged by M. Bagier as *chef d'orchestre* of the Italiens in Paris.

It is merely by way of record that we mention the resumption of 'Orphée aux Enfers' in place of 'La Grande Duchesse.' M. Carrier is not less conventional in the former than in the latter. Mdlle. Schneider is equally unconventional in both. There is no change in her performance, and it is not altogether her fault that her increased *embonpoint* renders her coarse, ungraceful gestures in the Cancan dance more objectionable than ever.

A CANTATA, by Mr. Joseph Robinson, of Dublin, 'God is Love,' is advertised to be given at the end of the month.

MR. VILLALONGA's company for Spanish opera has arrived at Panama from Mexico and San Francisco, and is to play at Panama and in the cities of the South Coast.

'LA PÉRICHOLE,' one of the few recent works of M. Offenbach which have not yet been represented in England, is announced for Monday next at the Princess's Theatre. We read in a French paper that Madame Schneider is going to play in 'Le Petit Faust' in London. There surely cannot be time this season for rehearsing any more pieces by the French company.

A *soirée dramatique* is announced by the New Philharmonic Society for the 29th inst. 'Les Noces de Jeannette,' Victor Massé's operetta, is to be given with Mdlle. Enequist and M. Jules Lefort.

AN idea is now being ventilated which is worthy of all consideration. It is proposed that the plan adopted throughout Italy of giving afternoon performances in open-air theatres shall be tried in Paris. The scheme is tempting indeed. What reader of Charles Dickens can have forgotten that vivid sketch drawn in 'Pictures of Italy' of the audience in an *al-fresco* amphitheatre as seen from the novelist's house in Genoa? Was not something of the kind tried in the Pré-Catalan about ten years ago? If we are to have a succession of hot summers, the idea is worth entertaining, even for London, where we choose the dog-days for our choicest in-door entertainments. Our legislators may insist on sending us into theatres in July, but they cannot prevent our making them cool.

APPROPOS of out-door theatres we may ask how it is that the Floral Hall, the nearest London approach

to an open-air place of amusement, has so long been closed? The concert given there last Saturday, after an interval of many years, was so agreeable as to warrant the hope that it may be repeated. The ventilation of the hall is excellent, and it was a sensation as pleasant as novel to listen to good music without risk of suffocation. The Floral Hall would make a capital musical lounge.

The post of conductor of the Moscow Opera has been offered to Signor Randegger, whose English engagements we are glad to hear prevent him from accepting it.

DRAMA

MISS GLYN'S FAREWELL READING.

MISS GLYN (Mrs. E. S. Dallas), whose name is identified with some of the first impersonations of Shakspeare's heroines known in our time, gave a Farewell Reading at St. James's Hall on the evening of Tuesday last. The Reading comprised selections from 'King John,' 'Antony and Cleopatra' (of which latter character Miss Glyn may be said to have the monopoly), 'Hamlet' and 'Macbeth.' The various scenes, given with all the poetic taste, intellectual discernment and genuine feeling for which the actress is remarkable, elicited deserved enthusiasm. In some instances of passion the effect was electrical, while Miss Glyn's exposition of *Cleopatra* was from first to last a psychological study. A Committee of management, including some of the highest names in literature and art, had been formed in honour of the occasion. We are sure that the good wishes of the public will accompany this distinguished lady on her expedition to Australia.

ST. JAMES'S THEATRE.

'PAUL PRY' was revived on Monday last at this house, and was well received. Mr. Lionel Brough personated the inquisitive hero; and although he did not make as much of the part as might be expected by those who are acquainted with his merits as an actor, he was sufficiently good to earn genuine applause. *Phoebe* was the manageress herself, Mrs. John Wood, who acted the part with much skill, and was heartily encoined in her song, 'Cherry Ripe.' Miss Larkin was a good *Mrs. Subtle*, and Mr. William Farren presented a satisfactory portrait of that strangest even of stage creatures, *Col. Hardy*. The other personages of the drama—which, if examined by a rigorous standard, may not inaptly be termed a nightmare comedy—were satisfactorily sustained. The audience were clearly composed of three classes: there were there a few who had seen the piece on its first production at the Haymarket in 1825, when Liston—the illustrious descendant, according to Charles Lamb, of "Johan de L'Eston, who came in with the Conqueror"—started the town with his acting and his umbrella; others again remembered the old Lyceum days, when the umbrella had fallen into the hands of Wright, and had come to hear in fancy the tones of Madame Vestris in 'Cherry Ripe.' The greater number of those present, however, saw the piece on Monday for the first time. All were pleased; for when the curtain fell, the applause was great and universal. 'La Belle Sauvage' followed.

AMBIGU-COMIQUE.

'LE PASSEUR DU LOUVRE,' a new and ponderous melo-drama, by MM. Jules Dournay and Fournin, has been produced with moderate success at this theatre. It has a pseudo-historical plot, and recalls a little the class of pieces produced by M. Dumas in the period of his greatest fertility. So many separate interests are contained in the play that an intelligible description of the intrigue is difficult to give. Its main action is, however, as follows. Marthe André has been seduced by a Huguenot nobleman, against whom she has vowed life-long vengeance. After waiting many years she finds herself in a position to gratify her thirst for revenge. She becomes a spy and an agent of the Inquisition, and has confided to her the task of arranging and

in part bringing about the Massacre of St. Bartholomew. An assistant in her schemes is found in Libère, a youth who plies for hire across the Seine, and who has conceived a hopeless passion for Marie Touchet, the mistress of the King. Libère, through the agency of Marthe, now called Volante, is introduced into the chamber of Marie Touchet, whom he menaces with death unless she obtains the signature of the King to the decree for the massacre. After a violent and improbable scene between Charles the Ninth and Libère, the required signature is obtained. But Libère, more pitiful than she whose agent he is, saves the life of Marie Touchet, who is numbered in the list of victims, and that of a certain Seigneur de Lassy, in whom he has recognized his father. As the man thus snatched from her vengeance is the same against whom it was specially directed, Volante transfers her hatred to the youth who has robbed her of her prey. She causes his death, only to find a moment afterwards he is her son, issue of the very offence she has been eager to punish. Her own end is of course tragic. Madame De la Petit played *Marie Touchet*, and M. Reymer *Libère*.

PORTE SAINT-MARTIN.

The circumstances under which the new drama of M. Henri Becque, 'Michel Pauper,' has been produced at the Porte Saint-Martin theatre are rather curious. The piece was originally written for the Odéon, by the managers of which house it was declined. So impressed was M. Becque with its merits, that he endeavoured, by various means, to bring about a reconsideration of the verdict. One of the steps he took in this direction was to complain to the Committee of Dramatic Authors, and to endeavour to enlist its services on his behalf. His piece, he alleged, possessed such literary merit that a subventioned theatre was compelled by the terms on which its grant was received, to accept it. His efforts have all, however, proved vain; and the indomitable writer has now become his own manager, and has taken a theatre, engaged a company, and produced the play at his own risk. 'Michel Pauper' is neither better nor worse than the run of melo-dramas produced at the Porte Saint-Martin. Its cardinal faults—length, extravagance and tediousness, are characteristic of the majority of new plays in France, as in England, and are fairly redeemed by the force of its characterization and the strength of some of its situations. The heroine is a sufficiently disagreeable personage. Hélène is the daughter of a speculator of the Mercadet species, who, after bringing her up in luxury, fails, dies, and leaves her penniless. Her training has been of the worst kind, and she speedily falls a prey to the Comte de Rivail—a handsome libertine, on whom she has early fixed her affections. Rejected and insulted by her lover after he has no further favours to ask, Hélène accepts proposals of marriage made to her by Michel Pauper, an inventor, whom love of her has rescued from degradation and exalted into the possession of something like genius. When she sees the purity and intensity of her husband's love, Hélène feels as though she had wronged both. She confesses, accordingly, her past life; and Michel, maddened by the bitter knowledge thus obtained, turns into his old paths. Love had been his redeemer; despair is his ruin. On his return from a debauch, he finds his wife escaping from the arms of the Comte de Rivail, whom, in the madness caused by her husband's departure, she had summoned. The end of the piece is the death, in the arms of his penitent wife, of a husband, who has long been mad, and who, even in the midst of his dying agony, does not recover sense enough to acknowledge or forgive the woman before him. Mdlle. Lefrène, an actress of considerable talent, made a successful debut in the part of *Hélène*. Other characters were satisfactorily played by M. Clément Just, M. Angelo, and Mdlle. Rancourt.

Dramatic Gossip.

'PÈRE ET FILS,' by M. Berjerat, will be produced forthwith at the Théâtre Cluny.

At the Principe Umberto Theatre, Signor Ernesto Rossi and Signor Tommaso Salvini have given a series of performances, which have been attended by large and enthusiastic audiences.

'Frou-Frou,' the first performances of which in Italy were unsuccessful, has recently at the Politeama di Pisa achieved a great success. The acting of Signora Pia Marchi was excellent and much applauded.

A new drama, 'Il Piacere della Vendetta,' is announced, from the pen of Signor Vittorio Bersezio.

SIGNOR ERNESTO ROSSI, the famous tragedian, has received a beautiful silver medal, presented to him by the municipality of Girgenti.

SIGNOR TOMMASO SALVINI intends spending the remainder of the year in repose and study, and in a ramble through Northern Europe; on his return he will, according to the *Rivista Europea*, become the leader of a new dramatic company.

'LUCCHINO VISCONTI,' a new tragedy by Signor Alfonso Accurso, has been published at Florence.

SIGNOR ALFONSO ARTIACO has published at Naples a new historical drama on the well-known story of 'Ezzelino da Romano.'

We learn from the *Rivista Europea* that Signora Giacinta Pessana at the Rossini Theatre at Venice, by her admirable acting in M. Sardou's 'Fernande,' succeeded in thoroughly rousing the audience from its habitual coldness and received quite an ovation.

The Spanish Dramatic Company of Señora Carolina Duclos has been playing in Panama. In this strange scene, the drama performed was taken from Paul Féval. The company is on its way to Peru.

ANTIQUARIAN NOTES.

A New Reading in 'Macbeth.'—Mr. Wetherell writes to us to suggest that defeat should be read instead of *disseat*, in the well-known passage of the fifth act of this tragedy. The suggestion is ingenious, but we do not see that it removes the difficulty of satisfactorily construing the text; the real obstacle being the word *cheer*.

Chaucer Studies.—One of Chaucer's obscurities is the word *Zedeories*, which occurs in his 'Testament of Love,' book i: "How turned the Roman Zedeories fro' the Romanes, to be with Hanniball ayenst his kind' nation."—*Complete Works*, 1602, folio 277. It appears to me that *Zedeories* may be meant for Sertorius, and that for Hannibal we should read Marius; but I submit it with diffidence, and shall be glad to find that others who may have looked into the matter are able to point out an explanation that will exonerate Chaucer from the charge of inaccuracy. At the same time, I shall be further obliged if any one will help me with Hugest and Collo (or Lollo), which occurs in Book i. folio 286 b, of the same edition. I have an impression that these names are derived from some medieval romance that has not come under my notice.

A. HALL.

[Mithradates would be a better conjecture than Marius.]

The Graylls.—In *Athenæum*, No. 2224, your correspondent, W. S., mentions an entry in the Churchwardens' accounts of Wing, Bucks, 1527,—"Thre Graylls," as a fact illustrating the legend of the Holy Grail. The entry simply means that that church possessed three service books called *graduale*, or *grail* (from *gradus*, a step). The Romans called this book *cantatorium*, and the Anglo-Saxons *ad te levavi*, because these are the words of the introit for the First Sunday in Advent, with which this codex begins. Dr. Rock says, in it was put whatever the choir took any part in singing on Sundays or festivals at high mass. Therefore in it may be found the introits, kyries, glorias, &c., each with its own proses or verses mingled with it, and also the gradualls, tracts, sequences and offertories, all with their musical notation.

JOHN PIGGOT, JUN.

TO CORRESPONDENTS.—Dr. E.—J. L. T.—A. H.—Epitome—E. J. St. J. B.—N. M.—A. S.—P. M.—J. S.—J. A. R.—P. Q. R.—J. S.—received.

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EDWIN GOWER, Esq., Sub-Governor.
DAVID POWELL, Esq., Deputy-Governor.

Total Funds on 31st December, 1869, 42,515,639l.

The Directors are ready to receive applications for Agencies for the Fire and Life Departments of the Corporation.

LIFE DEPARTMENT.

POLICIES in force for 1869, 64,805,592 (exclusive of Bonus Additions).
INCOME—Premiums, 4161,281
Interest, 28,394
Accumulated Premiums, 1,348,473

Further information may be obtained on application.
JOHN P. LAURENCE, Secretary.

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CHANDELIERS in Bronze and Ormolu.
MODERATOR LAMPS AND LAMPS FOR INDIA.

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ELLIS'S RUTHIN WATERS unsurpassed for their purity. Ellis's Soda, Potash, Seltzer, Lithia and Potash Waters and Lemonade.

None genuine unless Corks branded "R. Ellis & Son, Ruthin," and each Bottle bears their Trade-mark—Gout on Shield.

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